

Part Two  
of the TV ZONE  
1995 Calendar  
inside!

John Shea as  
Lex Luthor in

**LOIS &  
CLARK**

Behind the scenes:

**DARK  
SEASON**

Season Three news  
and STAR TREK interview

**DEEP SPACE NINE**

Visual  
IMAGINATION  
PUBLICATION





Scanned by Zeg

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Regulars: Richard D. Ross

## Editorial

A new television season in the States and a whole new batch of programmes start, as you can see from our news pages. When some of these reach the UK is of course anyone's guess, but it's probably the satellite channels who will show them first. That doesn't say much for UK terrestrial tv.

It's nice to see that our upcoming lists of videos, books and 'On the Box' are being picked up as good ideas in fan magazines, and even some elements of our features! It just goes to show that there's some truth in the old saying 'imitation is the sincerest form of flattery'.

Now we've this issue safely on its way, we're turning our attention to our next Special which is the *TV Zone Yearbook* (out 27th Oct), and then it's on to the regular issue (out 10th Nov).

Jan Vincent-Rudski



Dark Season: Paul D. Ross

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Post Cover: Bearing the Defiant for a new season the coat of Star Trek: Deep Space Nine



Compiled by Denise May & Edwina

## 1995 Who Videos

Provisional 1995 *Doctor Who* releases cover all Doctors, except Colin Baker's. January sees *Snakedance* (Peter Davison) by Christopher Bailey, the successor to this month's *Kindred*. Terry Nator's *The Android Invasion* is slated for February and will mark the completion on video of Tom Baker's second year as the Doctor.

Another Nation story, *The Keys of Marinus*, featuring William Hartnell, is scheduled for March. The Jon Pertwee tale *Carnival of Monsters*, written by Robert Holmes, is due in April. May should unleash *The Ice Warriors* by Brian Hayles



Marinus on video

## Au Revoir Voyager

A week is a long time in Hollywood — as TV Zone found out after last month's lead story concerning the ending of *Genevieve* Björlund as Captain Elizabeth Janeway in *Star Trek: Voyager*. A press release was issued from Paramount, written by executive producers Rick Bernar, Michael Piller and Jen Taylor: "Genevieve Björlund has resigned her role in *Star Trek: Voyager*. After several days of filming, she realized that the rigors of episodic television were too demanding. We will remain in production while continuing our search for the best possible captain, and fully expect to meet our January 1995 launch date".

Although the parting is being described as "amicable" by all parties, rumours have persisted that Björlund was overheard on the set saying that she had not trained as an actor in order to play a cartoon character!

As the shooting schedule of the *Voyager* pilot *The Caretaker* was re-arranged, pulling forward scenes that did not involve the Captain, the search for a new leading actress continued, and fans feared that Paramount would change their mind about the character's gender and appoint a man.

However, on September 15th a new announcement from Paramount named Kate Mulgrew as Captain of the *Voyager*, the re-named *Katherine Janeway*. Said Rick Bernar: "The *Starship Voyager* is lucky to have such a gifted actress as Kate Mulgrew at its helm".

Kate Mulgrew's previous credits include *Throes of Passion* from the *Train*, *A Stranger is Watching* and, more recently, *Camp Nowhere*. On tv she has appeared in *Kate Loves A Mystery* (aka *Mrs. Colombo*), *Ryan's Hope*, *A Man of the People*, *For Love and Glory*. Roles are for the *Rich*, *Murphy Brown*, *Daddy*, *Cheers*, *The Word*, *Roots: The Gift*, *The Mommies of America* and *A Time for Miracles*.

*Star Trek: Voyager* is still on schedule to premiere in the States in January.



Björlund Deserted

although only episodes 1,4,5 and 6 currently reside in the BBC Archives from this Patrick Troughton story.

This will be followed by Sylvester McCoy's debut *Time And The Rani* by Pip and Jane Baker. July ought to deliver *Carnival of Monsters*' successor *Frontier in Space* by Malcolm Hulke. Terence Dudley's *Doctor Who* spin-off, *K9 and Company*. *A Girl's Best Friend*, is registered for August. A further

Sylvester McCoy tale, *Paradise Towers* by Stephen Wyatt, may materialize in October. Additionally there are plans for the release of the six stories comprising Tom Baker's *Key to Time* season, although the manner of release has yet to be determined.

Non-Who BBC releases should include *The Day of the Triffids* starring John Durrant in April and Nigel Kneale's *The Stone Tape* in June.

## Recovered

Missing Believed Wiped II was held at the National Film Theatre on 1 October and among newly rediscovered items (which includes the first episode of *Object Z*, a *Medallion Sci-Fi* serial about a large object heading straight for Earth) were screened the 90 seconds of footage found in a 1971 *Blue Peter* from *Doctor Who: The Daleks' Master Plan*.

The BFI continues to be interested in finding any pre-1975 British television material which may be Missing — Believed Wiped. Anyone thinking they may hold such material should write to Dick Fiddy, TV Unit, British Film Institute, 21 Stephen Street, London W1P 1PL. Any material reclaimed is cleaned, copied and returned to the donor.



Daleks on video

## Space Precinct

Gerry Anderson's new series has now had its title finalized as *Space Precinct* (without the 88) and that's official. US transmission began on 3 October, Sky One in the UK will broadcast in February with the BBC to follow up in the autumn. The main cast consists of Ted Shackleford as Lieutenant Patrick Brogan, Rob Youngblood as Officer Jack Haldrup and Simone Bordis as Officer Jane Castle.

Known episodes (not necessarily in transmission order) are: *Protect And Serve* (writer Paul Mayhew-Archer, director John Glen), *The Enforcer* (writer Marc Scott Zicree, director Sidney Hayers), *Body And Soul* (writers Mark Harris & Marc Scott Zicree, director Sidney Hayers, guest cast Bob Sherman), *Double Duty* (writers David Bennett-Carran & Jo Larry Carroll, director Colin Bucksey), *The Snake* (writers David Bennett-Carran & Jo Larry Carroll, director John Glen, guest cast David Box), *Time To Kill* (writers Richard Manning & Hanes Beinler, director Alan Berkman, guest cast Nigel Gengery), *Deadline* (writers David Bennett-Carran & Jo Larry Carroll, director John Glen, guest cast Steven Berkov).



Cops Ted Shackleford and Rob Youngblood

## US UPDATES

The fight goes on — both in their second seasons, re-launched and re-vamped, **seaQuest** DSV and **Lols and Clerk** are head to head in America in a Sunday night ratings battle to the death.

**seaQuest DSV** Season Two promises more Science Fiction and less Science Fact. The crew will also have adventures on land.

(19 Sept) **The Diggers** (25 Sept) **Fear that Follows** (2 Oct) **Sympathy for the Devil** and **Lols and Clerk** The new series boasts more action, less talk.

**Lols and Clerk** (John Shea) survives his fall to appear occasionally, and there is a wealth of new villains. (18 Sept) **Madame X** (season premiere), (25 Sept) **Wall of Sound** Michael Dee Barnes guests as the Sound Man, a villain with destructive sonic weapons. (2 Oct) **The Source** Lois is filled with guilt following the death of one of her sources.

(10c) **The Frankster** Seinfeld's Jason Alexander is touted for the role of this new villain. (10c) **The Edges of Metropolis** introduces Morgan Edge and interging (10c) **That Old Gang of Mine** the death of Clark Kent. (10c) **Bolt From The Blue** someone gains Superman's powers. The first season is currently re-running in Britain at 08.30 on Saturday mornings. Missing out the pilot, the shows are planned to run until Christmas, at which point it will be decided if season two will run from January. If not, the repeats will continue.

**Howlaway**: Further episode titles for season three are **Courage**, **The Lamb**, **Obsession**, **Shadows**, **Swords**, **Leas**, and **Videolapse**, **Verdette**, **They Also Serve and Blind Faith**.

**Earth 2**: Showing on NBC on Sunday nights in the hour before **seaQuest DSV**, Spielberg's **Earth 2** follows a group of humans who abandon the polluted Earth in the year 2192 in search of a home on a new planet, G880. Soap star Antonio Sabato Jr

shares as space pilot Alonzo Solace, supported by **NYPD Blue**'s Deborah Farentino. Science Fiction confronts the green issue. The motto "This time, we are the aliens!"

**The Tomorrow People** are back with an Egyptian flavour! Christian Tessier, Kristian Schmid and Naomi Harris in **The Ramesses Connection**.



## New On 4

Following the **Babylon 5** pilot, Channel 4's **Future Features** Sunday session of Science Fiction films includes **Doctor Who** and the **Daleks**.

## TV News

There is a distinct possibility that ITV's **Chiller** (see **TV Zone** #58) may not now be broadcast until the New Year.

Bravo begins screening the Gerry Anderson produced series **The Protectors** from 4 November. Could more ITC product be on the way?

UK Gold broadcasts the whole of Cobe Baker's **Doctor Who** swan song, **The Trial of a Time Lord**, during November and moves into the Sylvester McCoy era. The channel has confirmed that it will go back to the beginning and repeat the series commencing with **100,000 BC** from January. The E Nesbit serial **Five Children** and it is given a further airing and **The Chronicles of Narnia** practices **The Silver Chair**.

## Stage Trek

The stage rights to **Star Trek** have been sold to production company JGL, who will present a version at Bessie's Church Theatre in November with options to take the show to the West End and Broadway.

Casting requirements include "the ability to do a Russian accent" (Crickshaw), "the ability to do an American/Scottish accent" (Scotty) and "a good singing voice" (Uhura)!

## Forthcoming

The new production of the 1960s' series **The Outer Limits** is due to be unveiled in the US on the Showtime cable network in March prior to syndication in the Autumn.

Gameshow specialist Talbot is moving into drama with the start of filming of the series **Jules Verne's Mysterious Island** in New Zealand during October.

## Shorts

**Red Dwarf VI** has been nominated as best sitcom in the Writers' Guild Awards. Channel 4's **The Crystal Maze** is being converted into a CD-ROM game.

Production is well underway on the second season of **Babylon 5**, which will go by the blanket title, **The Coming of Shadows**. The season sees a number of changes, notably the loss of actor Michael O'Hare as Commander Sinclair, who gets reassigned to the Murbian homeworld. "This was not an unhappy, screaming, belligerent parting on anyone's part," comments O'Hare of his somewhat abrupt departure from the series, "not in my sensibility or theirs."

Neither O'Hare nor the production office have ruled out the possibility of O'Hare's return in the future. "It's not ruled out," the actor promises. "I'm not dead, and the door isn't closed!"

## Sheridan

Taking command of the station is Captain John Sheridan, played by veteran leading man Bruce Boxleitner (see exclusive interview in **Starburst** #194), probably best known for his role in the long-running **Scarecrow and Mrs King**.

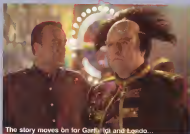
Boxleitner hit the ground running, as he stepped in front of the camera less than two weeks after landing the role. "I'm very excited about this character," he declared just before his first week of filming. "At this time in my life and career, this answers a lot of things for me."

Sinclair's reassignment also means the fate of his love interest Catherine Sagan (played by Julia Nickson) is in limbo. "I was supposed to undergo some sort of memory loss," reveals Nickson, of her intended role in the second season, "but the fact that Michael is no longer the commander makes that memory loss somewhat insignificant."

There is a chance that Catherine may return in a future episode. According to script editor Larry Dittlin, "I asked Joe [Straczynski] if we could bring Catherine back, and he said, 'If you can come up with the appropriate solo story for her, we'd be happy to bring her back,' so I may do that."

On the alien front, Cutlin Brown, who played Narn attached Na'Toth in the first season, won't be returning. Although sources in the production office say the actress had trouble wearing the elaborate prosthetic make-up (a factor which had cost the series two previous aides), Brown says the reason for her departure is much more

# Babylon 5: The Coming of Shadows



The story moves on for Garfield and Lopez...

basic: "There aren't few things I'm not at liberty to discuss, but I didn't feel it was going to be equitable yet. They've got to do what they've got to do and so do I. We've left on very good terms, and I truly care about those people over there and I intend to stay friends."

After discussing the possibility of rotating attaches who only survive a week or two, *in* Murphy Brown's secretaries, the production team decided to recast Na'Toh. "We're bringing in a new actress, Mary Kay Adams," says DiTillio. "It might be kind of interesting to show G'Kar's assistants dropping like flies, but that's not where we're going to go. We got somebody who looks very much like Costin, and with that make-up, we don't think people are really going to see that much of a difference."

Season Two will have a different opening narration, as will seasons three, four and five. This time the narration will be shorter, and will include the fact that the second season is set in the year 2259.

With things beginning to heat up in the new season, Captain Sheridan, Commander Ivanova, Security Chief Garibaldi and Ambassador Delenn will be appearing in all the episodes this season, with the other ambassadors and their aides signed up for at least half the episodes.

Across Claudia Christian, who plays Ivanova, broke her foot in three places during the filming of *Revelations*, severely curtailing her activities for at least six weeks. Christian's scenes in *Revelations* had already been filmed before the accident, but the script for *The Geometry of Shadows* was rewritten to include her injury,

Other scripts are being rejiggered, presumably to accommodate the less mobile Christian.

The new squad leader for Zeta Wing will be Warren Koffler, played by Robert Russell. Marianne Robertson, who usually plays the first technician, will not be in Season Two, but may reappear in Season Three.

## The Stories

In the US Season Two will continue after Season One with (31 Oct) *Points of Departure*, written by J Michael Straczynski, directed by Janet Greek. The opening episode, *Chrysalis, Part Two* has been retitled *Points of Departure*, to reflect the change in commanding officers. Captain Sheridan isn't entirely sure of his new command, which involves a good deal of shuffling papers and playing diplomat. Commander Sinclair will reach an important destiny, and the secret of his missing hour at the Battle of the Line will be explained. Guest star Robert Foxworth (07 Nov) *Revelations*, written by J Michael Straczynski, directed by Jim Johnston. The fallout from *Chrysalis* continues, as Londo continues to plot his rise to power with the aid of Morden. G'Kar feels the loss of his confidence because of events on the Narn outpost, Sheridan deals with the loss of his wife with a little help from his sister (played by Beverly Leach). Garibaldi wakes from his coma and confronts the person who caused it, and Delenn emerges from her cocoon looking very different (14 Nov) *The Geometry of Shadows*, written by J Michael Straczynski, directed by Mike Negin. Ivanova is in training to be

a diplomatic officer, and is promoted to Commander. A group of 'techno-wizards' arrive on the station. Also featuring a number of startling CGI monsters. Guest star Michael Ansara (27 Nov) *A Distant Star*, written by DC Fontana, directed by Jim Johnston. Sheridan's first commanding officer (played by Russ Tamblyn) shows up on Babylon 5, and gives his former subordinate a hard time about being tied to a desk, as opposed to being a fighter pilot. Also featured is a ship caught in hyperspace, with plenty of new FX. The observation dome set is being temporarily revamped as the bridge of the Conix.

(28 Nov) *The Long Dark*, written by Scott Frost. An alien entity arrives on the station, and Dr Franklin has a fling with someone involved with the entity (05 Dec) *A Spider in the Web*, written by Lawrence G DiTillio (thc) *The Coming of Shadows* written by Jerry Jameson (thc) *A Race Through Dark Places*. Written by J Michael Straczynski. Guest star: Walter Koenig, reprising his role as Psi-Cor Bester. (thc) *Pendence, Fortune and Death* (thc) *The Customer is Always Right*. Combats the issue of whether telepaths can marry (thc) *The Very Long Night of Susan Ivanova* (thc) *Unnatural Selection* (thc) *GROPOS*, written by Lawrence G DiTillio. Follows on from *Babylon Squared* and the station is overrun by marines.

The second season may also feature Harlan Ellison's long-awaited sequel to his 1964 *Outer Limits* story, *Devon With a Glass Heart*. According to DiTillio, "I'm pretty sure that's going to cross our desk this year. Harlan has promised it to us, and he always tries to keep his promises." Several episodes written for Season One but not filmed may re-appear in Season Two, including Harlan Ellison's *Madnight at the Sinking Cathedral* and David Gerrold's *Target: Unknown and Menaphos and Body Counts*.

Confirmed guest stars for season two include Dought Schultz (Star Trek: The Next Generation's Lieutenant Barclay), Michael Beck, Anna Marie Johnson, Adamo Carbone, and Jessica Walters. Joe Nicastro and Eileen Yu

Finally, first reaction to Season One's finale...

## Chrysalis

The advance screening of *Chrysalis* on UK is successfully wraps up Babylon 5's very impressive first season. It confronts all the questions already posed by the series, and in the process cleverly introduces a number of new, unexpected pieces to this intricate Sci-Fi puzzle.

The New Year is approaching, but nobody on *Babylon 5* is taking a holiday. Security Chief Garibaldi uncovers a deadly plot to assassinate the President of the Earth Alliance. Delenn enters a chrysalis to fulfil a prophecy and Londo is given a decisive advantage over the Narn Empire by the mysterious Mr Morden. Meanwhile, Jeff Sinclair is planning to get married.

It's all set-up and no pay-off in this gripping and elaborate mind-bender of a finale, showcasing the intelligent and original writing, stunning special effects and solid caseable performances which have made *Babylon 5* such an undiluted pleasure. It is the only source of truly satisfying Science Fiction adventure on television right now.

Yet a dark cloud looms over *Babylon 5*, one which not even the Minbari or the Vedons can fight, namely the loss of the show's star Michael O'Hare. Granted, Bruce Boxenitler is a charismatic leading man, but how can the series survive without Jeff Sinclair, the most down-to-Earth and downright believable Sci-Fi hero to date?

Watch *Babylon 5* and find out. You won't regret it.

David Bizarro



## Book Update - The Story So Far

(Please note: The list is subject to change)

PUBLISHERS: Bantam (B), Simon & Schuster (S), Virgin (V), Titan (T)

November

- 7th **STING: Dark Mirror** (Diane Duane) £4.99 (S)  
**STDS9: Anti-Matter** (John Vornholt) £4.50 (S)  
*Where No One Has Gone Before* (J.M. Dillard) h/bk  
 £25.00 (S)  
**Star Trek Federation** (Gar & Judith Stevens) h/bk  
 £9.99/audio £7.99 (S)  
 17th **Doctor Who: The Scripts: The Crusades** £4.99 (T)  
**Doctor Who: New Adventure: Falls The Shadow**  
 (Daniel O'Mahony) (V)  
*Missing Adventure: The Crystal Bucephalus* (Craig  
 Hinton) - 5th Doctor (V)  
**First Doctor Handbook** (David Howe/Mark Stammers/  
 Stephen James Walker) (V)  
**The Addams Family/Munsters Programme Guide**  
 (John Peel) (V)  
**The N1-pickers Guide For Classic Trekkers** (Phil  
 Farrand) £7.99 (T)  
 24th **Captain's Log Season 7 Supplemental** (Edward Gross  
 & Mark A. Altman) £9.99 (B)  
**The Law of Trek** (Paul Joseph) £9.99 (B)

December

- 1st **The Blakes' 7 Programme Guide** (revised) (V)  
**Doctor Who: New Adventure: Paradise** (Jim Mortimore) (V)  
**Missing Adventure: State of Change** (Christopher  
 Bulfinch) - 6th Doctor (V)  
 9th **ST 72: The Better Man** (Howard Weinstein) £4.50 (S)  
**D99 Young Adult 4: The Pet** (Golden & Peterson) £2.99 (S)  
**Star Trek: Generations** (J.M. Dillard) h/bk £9.99/  
 audio £7.99 (S)  
**Star Trek: Generations Young Adult Edition** (John  
 Vornholt) £2.99 (S)  
**The Making of Deep Space Nine** (Judith & Gar  
 Stevens) £9.99 (S)  
**Star Trek Federation** (Gar & Judith Stevens) h/bk/  
 audio £9.99/£7.99 (S)  
 15th **ST Adventure 9: The Fate of the Phoenix** (Marshall &  
 Culbreth) £4.50 (T)  
**The Making Of The Trek Films** (Edward Gross) £12.99 (B)  
**Lost Voyages of Trek & Next Generation** £9.99 (B) 1995

January 1995

- 1st **STING: 33: Balance of Power** (Delydd AB Hugh) £4.50 (S)  
 11th **Doctor Who: The Scripts: The Abominable Snowmen** £4.99  
**D99 Log Book** (Edward Gross & Mark A. Altman) £9.99 (B)  
 15th **Doctor Who: New Adventure: Warlock** (Andrew Cartmel) (V)  
 19th *Missing Adventure: The Romance Of Crime* (Garoth  
 Roberts) - 4th Doctor (V)  
**The Red Dwarf Programme Guide** - revised (Steve  
 Lyons & Chris Howarth) (V)  
**Beyond Uhura - Star Trek And Other Memories**  
 (Nichelle Nichols) £16.99 (B)  
**Trek Master Quiz Book** (David McCordless) \$4.99 (B)

February

- 1st **STDS9 9: Proud Helios** (Melissa Scott) £4.50 (S)  
**ST: Sirek** (AC Crespin) p/bk £4.99 (S)  
**Next Generation Young Adult 6: Data 1** (Michael Jan  
 Friedman) p/bk £2.99 (S)  
**Star Trek Voyager: Cattlekiser** (L.A. Graf) p/bk/audio  
 £4.50/£7.99 (S)  
 15th **Doctor Who: New Adventure: Set Piece** (Kate Orman) (V)  
*Missing Adventure: The Ghosts of N-Space* (Barry  
 Letts) - 3rd Doctor (V)  
**ST Adventure 10: Death's Angels** (Kathleen Sky) £4.50 (T)  
**Creating The Next Generation** £9.99 (S)  
 22nd **The Prisoner Script Book 1** £5.99 (T)  
 March  
 1st **STDS9: Wished** (K.W. Jeter) h/bk/audio £9.99/£7.99 (S)  
**ST 73: Lost Years 4 - Recovery** (J.M. Dillard) p/bk £4.50 (S)  
**STING 34: Dragon's Honour** (K.J. Johnson) p/bk £4.50 (S)  
 16th **Doctor Who: New Adventure: Infinite Regress** (Daniel  
 Blythe) (V)  
*Missing Adventure: Time Of Your Life* (Steve Lyons)  
 6th Doctor (V)  
**The Twilight Zone Programme Guide** (Juan Marc  
 Lofgren) (V)



The House of Quark  
 Klingon marriage!

## Update Deep Space Nine - Season 3

(26 Sept) *The Search Part 1*  
 Kira is concerned that D99  
 cannot resist the Klingon  
 and Seko arrives in the  
 experimental workshop Defiant.

The D99 officers go in search of the Founders, the unseen  
 rulers of the Dominion. Guest stars: Salome Jens (Female  
 Alien), Martha Hackett (TRu), John Fleck (Omikron), Kenneth  
 Marshall (Eddington). Teleplay Ronald D. Moore, directed by Kim  
 Friedman.

(22 Oct) *The Search Part II* Odo and Kira land on a planet in the  
 Omurion Nebula, and discover it is Odo's homeworld. Odo  
 becomes acquainted with the ways of his people, and must  
 decide whether to stay with them or return to D99. Meanwhile,  
 Seko learns the true price of peace with the Dominion. Guest  
 stars: Salome Jens (Female Shaposhnik), Andrew Robinson  
 (Garak), Nalinda Nagulich (Admiral Necheyev), Martha Hackett  
 (TRu), Kenneth Marshall (Eddington), William Frankfather  
 (Male Shaposhnik), Dennis Christopher (Borath). Teleplay by  
 Ira Stephen Behr, directed by Jonathan Frakes.

(10 Oct) *The House of Quark* When a Klingon dies accidentally  
 in his bar, Quark tells his customers that it was by his hand. His  
 enjoyment of his status as a hero is short-lived, when the  
 Klingon's widow arrives on D99 — and Quark must marry her  
 Guest stars: Mary Kay Adams (Grika), Carlos Carrasco  
 (D'Ghar), Robert O'Reilly (Gowron), Joseph Ruskin (Turner).  
 Directed by Les Landau.

(17 Oct) *Equilibrium* Judica is haunted by a disturbing vision of  
 a masked figure — and must face a secret from her past. To  
 save her life, Seko must take Dax to the Trill home planet.  
 Guest stars: Lea Barnes (Dr Renhol), Jeff Magnus McBride  
 (Jonan Beier), Nicholas Cascone (Timor), Harvey Vernon  
 (Yolad). Directed by Cliff Bole.

(24 Oct) *Second Skin*

(31 Oct) *The Abandoned*

(27 Nov) *Ch'el Defense*

Thomas Riker appears in the ninth episode of *Deep Space Nine*.



# OUT OF THE BOX

What's on around the UK

If you don't understand what's on, please write and ask us at 21st floor 1 address

(Please note: The list is subject to change)

Daily (Monday - Friday)		
02.00	Moonlighting (except Thursdays)	Family
16.30	History: America The History And Turn Left	100
17.00/20.00	Star Trek: The Next Generation	Sky One
21.00	Moonlighting (except Wednesdays)	Family
21.00	The Twilight Zone	Bravo
23.05	Doctor Who	UK Gold
Mondays		
01.10	Doomwatch	UK Gold
14.00/20.00	The Avengers	Bravo
17.00	Batman	S4C
18.00	Get Smart (to 31 Oct)	Bravo
18.00	The Protectors (from 7 Nov)	Bravo
18.30	Joe 90	Nickelodeon
19.30	The Invisible Man	Bravo
20.00	The Adventures of Brisco County, Jr	Sky One
21.30	The X-Files	BBC2
Tuesdays		
00.45	Gangsters	UK Gold
16.20	Spacejets III	BBC1
18.00	Batman	C4
18.00	The Green Hornet	Bravo
18.30	The Time Tunnel (to 22 Nov)	Bravo
Wednesdays		
14.00/20.00	The Avengers	Bravo
18.00	Star Trek: Next Generation (Season 4-6)	BBC2
18.00	Mork and Mindy	C4
18.00	Get Smart (to 2 Nov)	Bravo
18.00	The Protectors (from 9 Nov)	Bravo
18.30	Joe 90	Nickelodeon
20.00	One West Walkiki	Sky One
21.00	The Wanderer	Sky One
Thursdays		
16.35	Pirates (to 3 Nov, then 22 Dec)	BBC1
23.30	The Green Hornet	Bravo
18.30	I Spy	Bravo
21.00	Taggart: Hellfire (from 27 Oct to 3 Nov)	ITV
Fridays		
14.00/20.00	The Avengers	Bravo
16.40	Knightmare (to 11 Nov)	ITV
16.40	Virtually Impossible (from 18 Nov)	ITV
18.00	Get Smart (to 28 Oct)	Bravo
18.00	The Protectors (from 4 Nov)	Bravo
18.00	Captain Scarlet	BBC2
18.25	Randall & Hopkirk (Deceased)	BBC2
18.30	Joe 90	Nickelodeon
21.00	Red Dwarf VI (to 4 Nov)	BBC2
23.00	The Time Tunnel (to 25 Nov)	Bravo
Saturdays		
00.15	The Fugitive	BBC2
00.45	Space Ghost Coast to Coast	TNT
07.30	Five Children And A (from 19 Nov)	UK Gold
08.30	The Trips	UK Gold
08.30	Lois and Clark	BBC1
10.30	Joe 90	Nickelodeon
11.00	Doomwatch	UK Gold
11.00	Superboy	Sky One
15.00	Lost in Space (to 22 Oct)	Sky One
18.00	Wonder Woman	Sky One
18.00	Blakes 7	UK Gold
18.00	Kung Fu: The Legend Continues	Sky One
19.00	The Trips	UK Gold
Sundays		
00.30	Monsters	Sky One
07.30	The Chronicles of Narnia	UK Gold
10.10	Dr Who (Omnibus) - sometimes 09.15	UK Gold
10.30	Joe 90	Nickelodeon
11.00	Superboy	Sky One
12.00	Blakes 7	UK Gold
12.00	Quantum Leap	BBC2
13.30	Bewitched (to 30 Oct)	Sky One
14.00	Young Indiana Jones Chron. (to 6 Nov)	Sky One
14.00	I Spy	Bravo
15.00	The Green Hornet (to 6 Nov)	Bravo
18.00	Get Smart (from 13 Nov)	Bravo
20.00	Star Trek: Next Generation (Season 7)	Sky One
21.00	Highlander: The Series	Sky One



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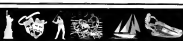
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TV Zone/Schedule





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**N**ICE GUYS finish last. Until recently, that was the problem facing actor John Shea, who has spent a large part of his career playing nice-guy roles. That's all changed now, thanks to *Lois and Clark: The New Adventures of Superman*. Shea is having the time of his life, playing the scheming billionaire Lex Luthor, who devotes a large number of his waking hours to making life miserable for the man of steel.

"For the last three years, I've been looking for a character that was something like this," reveals Shea from Los Angeles, where he's preparing to shoot *Lois and Clark*. Originally based in New York, the actor has been commuting back and forth to the west coast.

## Darker Sides

"I've done 25 or 30 films," Shea continues, "and in most of them I've been the hero or the good guy. I've won awards for being the good guy, and after years of doing that, you start to think, 'Well okay, what else is there?'"

"About three years ago, I started looking for roles that were darker in colour, more complex in nature; a little edgier and grittier, with more psychological twists and turns to them. I started with a series called *WIOU*, in which I played the main character. I wanted him to be more complex and anti-heroic.

"I was pleased when the series folded, because I was then able to do four or five films over the next few years that allowed me to explore these darker areas. I played two-dimensional comic villains, as in *Honey, I Blew Up the Kid*, to a character in *Lady Killer* with Mimi Rogers, where I play this lady killer character, and you don't know whether or not I'm the murderer. I was beginning to find those darker shadings. When Lex Luthor came along, all this work culminated in that character."

While Shea enjoys playing Luthor as a colourful, larger-than-life villain, he put a great deal of time and energy into creating a psychological profile for his character. The process, as he remembers, started long before he took on the role.

"My manager sent me the script and said, 'Look, you're either going to fire me or kiss me (this is a woman), because this script has come along, and I don't know what to make of it. All I know is it's pretty well written and you should read it. They're interested in having you play Lex Luthor.'



Will Lex Luthor come between Lois and Superman, or will Superman come between Lois and Lex...?

**NO MORE  
MISTER  
NICE GUY**

"I read the script before I went to bed that night, and I saw that it was well written. It had a wit and a tone about it that was completely unusual. It was also unlike the [film] scripts of the early '80s, and the Lex Luthor character as indicated was going to be treated differently.

## A Modern Villain

"Anyway, I slept on it, and when I woke up, I had an idea that this character could be a combination of several different characters that I'd played. I went in to see Deborah Joy Levine who created the series and I said, 'Look, the first thing is what do we consider a modern villain? He's a villain that doesn't look like a villain.' What we learned from the '80s was that villainy comes in pleasant guises, so you can look like Donald Trump, you can be an international jet-setter, you can be a public benefactor or political figure; you



Luthor, ready to take over...

can have dinner at the White House.

"I didn't want to play Luthor as a two-dimensional, bald, overweight comic villain. I wanted him to be more seductive than that, but he also had to be fairly twisted, because he was willing to challenge Superman.

"The way I thought of Luthor, he had to be a combination of Cary Grant and Richard III, so he would look like Cary

Grant but act like Richard III. I did a remake of *Notorious* recently, playing the Cary Grant part, and I've played Richard III, so I knew those two roles and I married them together to play Lex Luthor. The exterior, debonair, well-dressed guy you see in most public situations is obviously the Cary Grant type, and the other guy, when I'm alone in my office, or with Nigel, I think of those moments as my soliloquies. Those are the moments when Richard III turns to the audience and says, 'Did you see what I did; isn't that wonderful?' That's when the villainy is expressed, when the audience can be let in on it.

"I said, 'Let's make Luthor a psychological hunchback; someone who's been emotionally crippled by his childhood, his birth, the fact that he's an orphan, that he grew up without a father figure, that he's become sociopathic.' A sociopath is somebody without a conscience, who doesn't have the ordinary checks and bal-

ances that you or I have. What happens is their unconscious mind creates webs into which prey will fall. They're driven by their appetites, so Lex Luthor is a hedonist, and he's driven by the pursuit of pleasure. That pleasure comes in many guises, from his cigars and taste in clothing to his opulent life style, to his appetite for power and control and beautiful women. Those are the things he unconsciously feeds upon and discards.

## Spider in the Web

"Once having achieved the conquest, he then becomes bored, and the process begins over again, much the same way a spider spins his web and having satisfied his appetite, begins to spin another."

After creating the psychological underpinnings of his character, Shea was able to work with the writers of *Lois and Clark* to explore other aspects of Luthor's personality.

"A lot of it is hinted at in the pilot, and over the course of the first season, we were able to play out various permutations on the theme and see where they lead us."

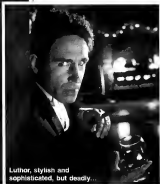
## Romance

"One thing I wanted, and I knew that Deborah wanted as well, was a romantic attraction between Lex and Lois. That couldn't happen if he was an obvious villain; she's too smart for that, so there must be something seductive about him, and maybe even desirable so she ends up being attracted to him."

Shea agrees that playing Luthor is a bit like walking a tightrope: the character has to be believable but not too serious; broad but not too broad. "To an extent, I'm at the mercy of what the writers give me to play, but at the same time, the interpretation of the material is up to me. I work with the writers and we try to develop new ideas; from the conception of the character, to how he's played out over the course of the season.

"As we go into the second season, I know I want to darken the colours even more, and explore Luthor's personality and his relationships. I find that if I'm too isolated playing scenes by myself or with Nigel, I begin losing dimensionality. I need to play scenes that are out of those dimensions in order to give the characters a validity, and I think we're going to try and go in those directions.

"Yes, the tightrope is always making sure the character is driven by these sociopathic impulses, but without ever bringing him over into the line of caricature. I've had to do that with other roles



Luthor, stylish and sophisticated, but deadly...



I've played, where the tightrope is the line you walk between caricature and character. What separates them is thought, so as long as my character is driven by real emotion and real thought, I can avoid that trap.

"At the same time, you have to remember that this is a romantic comedy and not Shakespeare. By the time my character gets on screen and I start doing things with him, that spin hopefully gives the audience pleasure.

## Delicate Balance

"When I walk into the scene in my private art collection (*Foundling*), I can say with a straight face, 'This is the plunderings of a lifetime: the missing arms of the Venus De Milo, Van Gogh's better self-portrait, the full-length Mona Lisa.' I can do that with a sense of style and wit about it, but it's all being driven towards a quest for victory. Lex Luthor is slightly larger than life, the way that comic book characters are, but not too much. It's a delicate balance."

Shea has enjoyed his scenes with Teri Hatcher who plays Lois Lane, and Dean Cain who has the demanding dual role of Superman and Clark Kent. "I know whenever Teri and I get together, it's always interesting, and I think it's because I've been around long enough to appreciate what it is she does, and provide a completely different tone to the kind of scenes she's usually involved in. When she's with Clark, it's usually romantic comedy banter; a lot of fast-paced, overlapping dialogue, usually very clever, and they do it really well.



The dark side of Luthor is seen by some

"Then, if she has scenes with me, the way we're playing them now, they're different. If Dean and Teri are duelling violas, then I provide the bass notes, or the cello notes.

## Dean Cain

"I like working with Dean. We did a great episode together (*Vatman*), where I create a clone of Superman who's like my son. Dean is very easy to work with. He's naturally relaxed, which is a natural talent."

Because Shea doesn't appear in every episode of *Lois and Clark*, he's been able to pursue other projects in his free time. "When I come in, I work for two or three days, I shoot my scenes and then I go back to New York. That way, I've had the best of both coasts.

"At the same time, I've been working on a screenplay which I've just finished, and my game plan is to use the exposure

that *Lois and Clark* would give me as it starts playing all over the world. I'd like to star and direct this film that I've written, which is a very gritty story set in New York in the early 60's. I've given it to my manager and my agent, and so far the response has been very positive. Now that it's finished, I'm determined to get it made, and I'm hoping *Lois and Clark* will help that happen.

As for his role as Metropolis's most dashing villain, how long does John Shea see himself playing Lex Luthor? "I don't know, I never dreamed it would be picked up, let alone a success, and yet we're now looking at a second season.

"I think there are a lot of dimensions to explore, and if the writers are clever, we could go into some amazing places. At the moment, I'm still creatively challenged, and I'm excited about the idea of another season."

Joe Nazzaro



**TV Zone Letters**  
PO Box 371  
LONDON  
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We start this month with a rightly concerned reader...

## DWAS Where?

David N Cooper

Audrea, Wester Ross  
I'm writing to everyone who doesn't already know about the Doctor Who Appreciation Society (PO Box 519, London) found on all BBC Video releases. The BBC have confirmed to me that this is a bogus address, and cannot advise me why they continue to print it! TARDIS mystery or what? What's more of a mystery is the Appreciation Society based at Montserrat (PO Box 3), Leicestershire (advertised in TV Zone issue 39). It is also a sham: they don't bother to respond either, whether SAE enclosed or not!

I am surprised your fantastic magazine has not offered warnings about these two addresses for I am sure that a lot of people have wasted money and time like me.

TV Zone: We contacted DWAS, and within a few hours had this reply from Andrew Eaton, DWAS Press and Publicity...

To misquote Mark Twain and Kier Joon, the rumours of the death of the Doctor Who Appreciation Society have been greatly exaggerated. The DWAS is once again in business, and with a new team running things.

As members are obviously aware, the Society has had some very serious problems this year. I would like to take this opportunity to explain just what has been going on and to apologise to all members on behalf of the new Society Executive.

Our primary problem has been with the membership department. As you may know, the Society has always been run by volunteers in their spare time. The (then) Membership Secretary changed his job and

moved house and consequently was unable to devote the required time to answer mail and produce the 2,000 or so mailing labels for CT, the Society newsletter, each month.

Despite repeated assurances that he was handling things, the situation went from bad to worse, resulting in a massive backlog of unanswered mail, renewal cheques not being cashed before the three-month expiry date, and no CT distribution.

To make things worse, the Post Office, for no apparent reason, discontinued our membership PO Box in Leicester. Some of these letters have been returned by them, some have, eventually, found their way to the London PO Box, but many may still be lost.

The worst part of the whole thing is that, although desperately wanting to explain all of this, without the membership list the Exec had no way to contact the membership. Any letters which did reach us were going to the (then) Membership Secretary. We are therefore grateful to TV Zone for allowing us this opportunity to explain the situation.

There is a light at the end of the tunnel. The Society is now under new management with new people on the Exec, including a new Membership Secretary and membership address.

Doctor Who Appreciation Society  
Membership Department  
PO Box 330  
SWANSEA SA2 0YU

All letters to either this address or the Society's main address DWAS PO Box 519 London SW17 8BU will receive a reply. In addition, because of the seriousness of the situation, we have also arranged for a temporary emergency telephone number which members can call in to get answers quickly. The number is 0743 356228 and will be available until 31st October, by which time everything should be running smoothly.

The new Exec promise to do everything in our power to ensure that things are run as professionally as possible and to return the Society to its rightful position as the premier Doctor Who fan organization. We can promise that no one will miss out. Once again, we apologise for all of the upset and inconvenience which this has caused.

TV Zone: Meanwhile a - gasp! - negative comment about ac...

## Who Dares

Simon Burt

Durkar, Wikefield  
Hanging on a minute... what's all this... we believe fans should regard this series as an 'alternative version'.

Firstly, at the time of writing there has been no official announcement of any kind from the Amblin production. I don't need you practically telling me how to classify their new series. You have no authority whatsoever to make such an irresponsible, pointless and misleading statement.

It is up to the new production team and the BBC to tell us because they own it and make it... not TV Zone. And here you actually thought that maybe, just maybe it doesn't matter and that the BBC will leave it open ended because some of us don't care if it is an 'alternate'. It is Doctor Who and that is all that matters. I am sure that the New Adventures writers would be falling over each other to write the novel that would flow seamlessly into Amblin's production form the seventh Doctor, whatever you, or the BBC say - and I for one would be very intrigued by such a book. But we can make our own minds up if we feel we have to. The debate could keep freedom going for years, don't stuff it!

Secondly, what are you trying to do? Give certain fans the excuse to stick the knife in before they even start shooting by implying 'but of course this isn't real Doctor Who, but the new series can't match the BBC's'.

And thirdly you shoot yourself in the foot by saying that the production team make '...great efforts to follow the BBC series...' including the use of the Police Box. Besides I can

think of at least three television series, a novel and a comic strip last year which implied that Doctor Who was set in an infinite number of alternate universes anyway, which makes your unnecessary and hopelessly accidental attempt to do the series down rather pointless. I hope this splinter of hairs on your part is not a sign of things to come regarding the Americans making Doctor Who. The programme is probably back... and I can't wait, alternate or otherwise.

Alternative Universe? Who cares. TV Zone: What! We have an opinion?! We were somewhat surprised by Simon's letter as there was no intention to put down the new episode. In fact we're all rather excited about the possible new series. It seems a bit strange, Simon, that you have no problem deciding how to interpret TV Zone's comments, but seem to feel that other readers cannot decide for themselves. Still, we made the comment about the alternate version as it looks like the new story will deal with the Doctor leaving Gallifrey and his adventures after that. So we will be dealing with a Doctor who will not be 'our' first Doctor (as portrayed by William Hartnell and Richard Hurndell), but that an alternate version of the story of the Doctor as told on BBC's?

We are also somewhat wary of including books, comics etc. as part of a programme's 'history'. Although most of the Doctor Who New Adventures are interesting and entertaining - and certainly worth covering - we would not count them as part of the TV series Doctor Who. You will not see Bernice quoted as a companion in TV Zone, or Terry Nation's genesis of the Daleks as written for the



Just who's going to be in the TARDIS?

Radio Times 10th Anniversary Special. Likewise, for instance, we would not include characters and plotlines created for the Star Trek books – a policy which Paramount also follows. Finally, our *reviewers* results from a discussion with the production team's appointed liaison, Jean Marc L'Officier, so we think we were entitled to make our comment, as you are, Simon...

## Babylon 5 - and +

Isabella Varney  
London, N17

I dislike *Babylon 5*. It's offensive, riddled with American prejudices and a distorted worldview like *Star Trek*. Look at the aliens, based in familiar fashion: the secretive, deeply traditional Minbari (Japanese), the most corruptible Centauri, the new East Europe, fearful of attack by the bluff and brawny 'Russians', the Narn. Those shy, superior and distinctly noncommittal Vorn supposedly mirror us, the EC. Of course, 'Earth' is the idealised USA: individualistic, tolerant, optimistic and democratic. The inherent implication? That present-day USA has found cultural Nirvana and eventually will absorb the planet by consent. The excuse that Science Fiction is about allegory and critique is invalidated by such facile and inaccurate comparisons. All American Sci Fi TV perpetuates this myth of moral superiority, even *seaQuest* DSV, and no doubt the Spielberg *Doctor Who* also. We Brits evolved beyond self-congratulatory posturing after *Baggles*. Our *Penny* television is purer and, frankly, better. I don't see why we should encourage American delusions by watching their TV. *TV Zone*: The coffee-side flag-folding by the Minbari military was a particularly American tradition, but Isabella's opinions are not held by many...

Alan Youngman

Brighton, East Sussex  
I Michael Straczynski, you are a genius and a long-overlooked breath of fresh air in the stale world of Sci Fi TV shows. Here at last in *Babylon 5* we have a true Science Fiction series that is able to wrest the crown of the best away from a tired, jaded and sterile *Star Trek*. Superbly written (with no techno babble), showcasing superb FX, make up and sets,



"Steady, Jeff, maybe there are beings out there who don't believe in us..."

with believable down to Earth (no pun intended) characters – unlike *Next Gen*'s squeaky-clean superior women – including a commander who really takes command (take note, Jean-Luc), a Security Chief with a great sense of humour who reacts to alien the way most of us would and a couple of really strong women characters who are a force in their own right, not just token women with nothing to do.

The real clincher for me however is the continuing story line running through the series. Every week gives us a clue, sometimes big, sometimes small, as to what really happened and why during the Earth-Minbari War and the final Battle of the Line. What an excellent idea to have this semi-background story link every episode. I really hope that Mr Straczynski is able to tell his five-year story in full, because the way it is going at the moment it is really gripping stuff! I understand, however, that already Channel 4 may be dropping a few 'unsuitable' episodes – is this really true? I hope *TV Zone* will keep us informed – how about an episode guide?

*TV Zone*: The episode guide to *Babylon 5*'s Season 1 will be in the *TV Zone* Yearbook 94/95 (out the end of October). Channel 4 has only ordered one episode, TKO, and has edited a few episodes, presumably because of BS's 6.00pm slot. However the last episode of the first series was shown before its transmission in the States!

Incidentally, the episode list for the series in issue 54 was a projected schedule, and production requirements have since changed the order and some titles. Channel 4 has shown the episodes in the correct transmission order.

## X-Plus...

Adam Taylor

Nantwich, Warwickshire  
I feel it my duty to write in and proclaim that *The X-Files* are the greatest thing to happen in the world of Sci Fi since Gene Roddenberry put pen to paper and wrote the words 'Star Trek'. *TV Zone*: There will be an episode guide next issue.

## Patterns

Joseph Tennant

Glasgow

Why is it that no Sci Fi series can ever be shown in its entirety any more? First *seaQuest* DSV was pulled off the air only halfway through Season One. Then *ST: TNG* was banished from BBC2's schedules after the episodes of Year 4. And now *Time Trax* has vanished from ITV's Saturday line-up barely into its first season. There is a disturbing pattern emerging.

TV networks don't seem to realize that if a series is to become popular, and gain high ratings it must be given a fair chance to build up a following. All too often things like *Star Trek* and *Doctor Who* reruns are hidden away in a bad time-slot, and just as viewers learn that the are on, they get their plug pulled because of low ratings.

The only ray of hope is Channel 4 which has wisely allowed *Babylon 5* to run its full course.

## Strong Opinions

Jason Muxworthy

Swansea

Having read the Missing Adventure, *Goth Opera*, I was rather appalled by Paul Cornell's portrayal of Christians and Christianity as a whole. My objections are mainly based on

the fact that Satan and satanic practices are treated so lightly in this book. I believe in the Bible as the inspired inerrant word of God. I also believe that Satan uses as many ways as possible such as this book to make out that he and his evil are just a myth thus blinding people to believe there is no need to trust in Christ's death and resurrection as the atonement for the sin of those who believe. Yes, admittedly vampires are a myth but Christ and Satan certainly are not!

My other complaint is about the portrayal of Christians as a bunch of fanatical, hypocritical, go-goodies who do not know when to keep their noses out of something. How many real Christians does Paul Cornell know?

I hope that this does not sound like a personal attack on Paul Cornell, as I have enjoyed two of his previous books, *Revelation* and *No Future* immensely. But please do not treat such eternal, sacred and precious issues (to myself anyway) in such a light-hearted manner for your own soul's sake.

*TV Zone*: And some more advice...

Zeno Moxiss

London

Don't you dare waste any more space in the national Telefantasy magazine on that execrable

*Time Trax*. Only Harve

Bennett, the arsehole dodger, could have got away with passing this off as Sci-Fi. It's just a gimmicky cop show, a McGuyver with laser. Throw in a mandatory AIDS-car vaginal lead and several backwoods Telefantasy clichés and you have an 'innovative' new series for the '90s. Really?

L.H.'s 'note' with a 'secret' (cf. David Vincent and Bismarck's innumerable spy shows).

2. He has a talking mini supercomputer (Box in *Star Cops*, Dr Theophrastus in *Buck Rogers*).

3. He has an elusive Moriarty (Captain Black, the Hood, the Master, Les Luthier, etc.).

The vanity, the audacity to cast oneself as Boss of the Future! His misdirection of the *Star Trek* film wasted untapped potential (read a Peter David novel and weep for all the lost tomorrow!). The man's a menace, his programme's a bad joke, put *Catweasel* on instead *TV Zone*... and with those two thoughts it's over to you for next issue. See you then.

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William Campbell as Koloth in *Deep Space Nine's Blood Oath*



William Campbell (left) as Koloth in *Star Trek's The Trouble With Tribbles*

## THE HONOURABLE WILLIAM CAMPBELL

WITH MORE than 40 years' worth of showbusiness experience, veteran actor William Campbell never thought that two short-lived characters he played in the mid-1960s would still be growing in popularity today. One of them, Trelane, in the *Star Trek* episode *The Squire of Gothos* is still fondly remembered, and was recently featured in Peter David's novel *Q-Squared*. The other, Koloth, the Klingon captain in *The Trouble With Tribbles*, has returned in an episode of *Deep Space Nine*. It's a strange success story for the actor who was staying in a \$1 a night fleabag hotel when he landed his first movie contract.

During his early film career, Campbell had the good fortune to work with some of Hollywood's finest actors. His first efforts include *Operation Pacific* with John Wayne, *Battle Circus* with Humphrey Bogart, and *The People Against O'Hara*, where he was befriended by veteran actor Spencer Tracy. He also made a strong impression on Kirk Douglas, who wanted the young Campbell for *Man Without a Star*.

Campbell also forged a successful TV career, with roles in virtually every major series of the 1960s. His credits include appearances in *Perry Mason*,

*Bonanza*, *It Takes a Thief*, *Adam 12*, *Wild Wild West*, and several episodes of *The Streets of San Francisco*.

It was an unusual new Science Fiction series called *Star Trek* which gave Campbell his greatest notoriety, although at the time, he had never seen an episode of the programme.

### Tour de Force

"One day, I got a call from Gene Coon who was the producer and really the heart and soul of *Star Trek* at that time," he said. "Forgive me for calling you like this, and ordinarily I would call your agent, but I've got a problem. I have a part here that is a *tour de force*, and I believe you're the perfect person for it. The problem is, there's

a fellow here named Joe D'Agosta who's the casting agent, and he thinks you're a hell of a good actor, but he just doesn't believe that you could play this kind of a role."

"I asked, 'Well, what is the role?'" he said. "I can only describe it as a kind of English fop. Do you think you could do it?" I said, "I will become an English fop."

"He said, 'Please understand, I could hire you on the spot, right now over the phone, but if I do, and it doesn't pan out, I will never be able to hire anyone I want ever again. Would you be willing to read for it?'"

"I said yes, and he said, 'Good, the reason I called is because I'm going to send the script over to you now, because I'd like to make this appointment for tomorrow morning.' I said okay, so he sent me the script and I read it, and of course I

went into orbit. It's a little bit like getting Captain Bligh when you're Charles Laughton. All I had to do was think of various actors that had that kind of precious quality, and there were any number of actors who could play those kind of roles. I could see that they wanted a kind of lightness, but they also wanted it to be sinister.

"Now, as I'm looking at it, I could see they had the script numbered by scene, and I thought to myself, 'Wait a minute, this is going to be difficult,' because



*The Squire of Gothos* Kirk and the Immortal Trelane

they're going to bring in a gofer to read with me, and I could be doing an Olivier performance, and I won't have somebody to give me the proper cues.

"I looked through the script, and if you remember, there's a sequence where Trelane brings them all down to his planet, and he introduces himself to each one in kind, so when he talks to Sulu, he bows like an oriental, and when he talks to the German, he gives it a little bit of the Hitlerian feel. I read this scene and I digested it and I almost learned it verbatim that evening.

## The Audition

"When I went in the next day, I had the greetings from Gene and from Joe D'Agosta. He had his gofer with him, and I said, 'Mr Coon, there's a sequence here that I think will show you best how I would perform this. Would it be okay if I did scene 37?' He looked at the script and said, 'Would that be okay with you, Joe?' He could hardly say no, so I started the scene, and all it demanded from the gofer was to say one word, and it launched me. I got through it down to about a third of three pages, and Joe says, 'Okay, that's enough, let's go to wardrobe,' and that was it."

Although it's difficult to picture anyone else playing Trelane, Campbell now reveals that another actor was being considered for the role. "They were originally trying to talk Coon into using Roddy McDowell, and I asked Gene, 'Why were you so adamant about having me as opposed to him?'

"He said, 'I had one problem, and I could be wrong, but I've seen Roddy McDowell in things where he took on a sinister mode, but it wasn't that. When I've seen him do it, his sinister character could not be looked upon with any sympathy; he was truly sinister. You have a quality where you could be nice and say, 'You're challenging me to a duel?' then you could say, 'I'm getting very angry!'

"When I saw that, I knew that was what we wanted. When you become a little boy at the end, and you're telling your mother, 'I would have won,' in my mind's eye, I could only see you doing that, Campbell."

Campbell's performance was so memorable that he later received a letter from Gene Coon, thanking for his work in the episode. The letter is still one of Campbell's prize possessions.

"It's on the old Desilu stationery, and it's dated January 4th, 1967, and it says, 'Dear Bill, I just had the pleasure of screening the answer print of our *Star Trek* episode, *The Squire of Gothos*. I have seldom seen such a thoroughly delightful performance as the one you gave; funny and frightening, hilarious and terrifying, enthusiastic and menacing. Granted, roles like this don't come along every day, neither do actors like yourself. The only thing wrong is that your performance is so memorable that for months people will remember you as the Squire, and I won't be able to use you as anyone else! But wait until next year. Gratefully, Gene L. Coon, producer, *Star Trek*.'"

## Memories of Shatner

Campbell enjoyed working with the original cast, many of whom he still sees at conventions, and in the case of Nichelle Nichols, at the local supermarket! "I already know Bill in New York, so we already had a kind of understanding. He was very helpful to me in the last sequence, where my mother and father are trying to get me back to the dimension or wherever the hell I came from.



"I originally did the scene with a lot of violence, and Bill came over to me and said, 'Bill, I would never think of suggesting anything to another actor, but hear me out. Why don't you do it with a little more tears, not with all that beating of your feet. You already did that; why not try it the other way?' and by God, when I saw the rushes, he was so right."

While rumours of the Squire's return have been circulating for years, perhaps in a crossover with Q, it wasn't until Peter David's novel, *Q-Squared*, that the character made a long-awaited appearance, albeit in print.

"John DeLancie and I did a few conventions together, and we did a radio show together that brings the house down, where I play Q's father. It's written by Peter David, incidentally. I had heard that various writers were writing pieces about a joust between Q and the Squire, then to and behold, along comes the book. They could do one hell of a good show on that basis, and it seems to me that





they're going to bring in a gofer to read with me, and I could be doing an Oliver performance, and I won't have somebody to give me the proper cues."

"I looked through the script, and if you remember, there's a sequence where Traine brings them all down to his planet, and he introduces himself to each one in kind, so when he talks to Sulu, he bows like an oriental, and when he talks to the German, he gives it a little bit of the Hitlerian feel. I read this scene and I digested it and I almost learned it verbatim that evening.

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Although it's difficult to picture anyone else playing Traine, Campbell now reveals that another actor was being considered for the role. "They were originally trying to talk Coon into using Roddy McDowell, and I asked Gene, 'Why were you so adamant about having me as opposed to him?'"

"He said, 'I had one problem, and I could be wrong, but I've seen Roddy McDowell in things where he took on a

sinister mode, but it wasn't that. When I've seen him do it, his sinister character could not be looked upon with any sympathy; he was truly sinister. You have a quality where you could be any and say, 'You're challenging me to a duel?' then you could say, 'I'm getting very angry!'"

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The Squire of Gothos: Sympathetic and sinister



Blood Oath: Glory and honour await for Koloth (William Campbell) and Kor (John Colicos) in their hunt for the murderous albino

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## Kilngon Koloth

After Campbell's appearance in *The Squire of Gothos*, Gene Coon kept his promise and re-cast the actor in a different role. "Gene valued, and almost a year to the day, he came up with Koloth in *The Trouble With Tribbles*, which of course ended up being the show of all shows."

There was talk of Koloth becoming a recurring villain during the third season, but *Star Trek* was cancelled before those plans materialized.

"I was called in soon after *Tribbles* and they asked me what my attitude would be if indeed I were to become a regular. First, would I want to, and secondly what would be my attitude as Captain Koloth, because that's what they were planning to do to have me as Kirk's adversary."

prosthetic headpieces. The make-up came as a revelation to the actors, who thought they would simply be wearing their original characters.

## The New Look

"I went down there not realizing that they had this age thing of 85 or 100 years later," says Campbell. "I thought we would just be older, that we didn't evolve

Tribbles: "This show's a lot better," says Campbell



with the carbocone on the head, and the other changes they've done.

"However when I walked in there, I said to Rick Berman, 'Somebody out there said we were going to have to put this make-up on, it is Michael Dorn.' And he said, 'Well, yeah, it's 100 years later, and don't ask me why they do it. This is the way Klingons look now, and you've evolved into this.' I said fine, but I had just thought we were going to come back as the Gver the Hill Gaze-type thing. Of course it had a lot more significance than that. We were all senior officers, we were part of this special quest."

"I thought they did a phenomenal job with the make-up, although Michael Ansara said to me, 'Bill, I haven't worked in six years, and this is going to kill me!' When it was all over and we finally saw the finished show, we really loved it."

## Highlights

While *Blood Oath* had a number of highlights for the actor, there's one that immediately leaps to mind. "That was the scene when I walk in to get Colicos out of the drunk tank, and Odo turns around and he says, 'How did you get in here?'" I say to him, "I am Koloth" and he says, 'You're not answering my question,' and my reply is, 'Yes I did.' In other words, Koloth could do anything. An actor can't have a better intro than that, and all the fans who had seen the old show identified him immediately."

## Conventions

With the popularity of *Blood Oath*, a whole new generation of *Star Trek* fans is starting to rediscover William Campbell. The actor enjoys doing conventions,

and usually brings a batch of photos which he sells to raise money for charity. The number of fans who turn out to see him is still a source of happy amazement.

"It's only been since I recently retired from my work with the Motion Picture and Television Fund, that I realized how much involvement I was going to have with *Star Trek* through these conventions. Evidently the fans took me to heart because of the two parts I had played, and it's almost become a cottage industry!"

Joe Nazzaro



**Blood Oath** Glory and honour aplenty for Koloth (William Campbell) and Kor (John Colicos) in their hunt for the murderous albino

"I said to them, 'Well, my attitude is very simple one: it's like Queeg: I may not like him, I may even hate him, but I respect him, and I'd look upon him as equal. The one thing I will do, my disdain for him is so great that I'm like the spider with the fly. I want to aggravate him until death, but I want to be the one to do the killing. If any other person tries to come in to try and touch him, I will take them out.' They loved that idea, and indeed we were ready to do 13, but Gene Roddenberry decided to pull the plug."

Campbell never dreamed that Koloth's return would be a quarter of a century later, but that's just what happened. In the *Deep Space Nine* episode, *Blood Oath*, Koloth was joined by actors John Colicos and Michael Ansara, who had also played Klingons in the original series.

The characters were almost 100 years older, and this time looked more like the modern-day Klingons, complete with prosthetic headpieces. The make-up course as a revelation to the actors, who thought they would simply be reprising their original characters.

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## Credits

David Caulder ..... Donald Houston  
 Michel Lebrun ..... Ralph Bates  
 Dr Helen Smith ..... Fiona Gair  
 Tom Hill ..... Barry Lowe

Producer ..... Barry Letts  
 Script Editor ..... Terrance Dicks  
 Visual Effects ..... Ron Oates, Colin Mapson  
 Costume Supervisor ..... Dee Kelly  
 Make-up Supervisors ..... Monica Ludkin, Anna Chesterman  
 Designer ..... Roger Liminton  
 Music ..... Dudley Simpson  
 Scientific Advisor ..... James Burke

## A1 Departure and Arrival

Writers ..... Terrance Dicks and Barry Letts  
 Director ..... Ken Hannam  
*Tony Ransome (Michael Lees), Harry Sanders (Michael Wisher), Jenny (Patsy Trench), Rao (Madhav Sharma), Franz Hauser (Victor Beaumont), Madame Garmac (Elma Soinen), Director General (Peter Bathurst), Sandy (Mary Ann Severn), Ingrid (Christine Bradwell), Walters (Jonathan Sweet), Bill Jackson (Robert La Bussiere)*

Despite the warnings of Dr Helen Smith that Harry Sanders is unbalanced, Moonbase 3 director Tony Ransome selects him to pilot a shuttle back to Earth. However, during the journey Sanders begins to act oddly, and his negligence results in the shuttle's destruction. David Caulder is appointed to replace Ransome, and he suspends three personnel: Helen Smith, Michel Lebrun and Tom Hill. They are sent back to Earth, but their shuttle crashes, leaving them stranded on the lunar surface with a limited supply of oxygen...

## A2 Behemoth

Writer ..... John Brason  
 Director ..... Ken Hannam

Moonbase 3 The thrills and dangers of lunar exploration Photos © BBC Wales



*Guido Mirandelli (Denis De Marne), Ingrid (Christine Bradwell), Bill Jackson (Robert La Bussiere), Heinz Laubenthal (Peter Miles), Stephen Partness (Tom Kempinski), Per Bengtson (Jurgen Anderson), Juan Benavente (John Moreno), Peter Conway (John Hallam), Dr Andrew Robertson (Derek Anders), Bruno Pont (Garrick Hagon), Cheng (Anthony Chinn)*

Heinz Laubenthal is conducting an investigation into the possibility of life on the lunar surface. A tremor rocks Moonbase 3, and Laubenthal's mangled corpse is found in his laboratory — the wall has been smashed in from outside. As rumours of hostile monsters in the Mare Frigoris region echo around the base, Caulder leads a search of the crater. There he makes an awesome discovery, and realises that the most dangerous monsters exist in the mind.

## A3 Achilles Heel

Writer ..... John Lucarotti  
 Director ..... Christopher Barry  
*Kate Weyman (Ann Riddle), Jane (Joanna Ross), Bill Knight (Malcolm Reynolds), Adam Blaney (Edward Brayshaw), Lisa (Anne Rosenfeld), Director General (Peter Bathurst), Don Knight (Nancy Watt), Astronaut (Oliver Ford Davies)*

There has been a spate of minor accidents in Moonbase 3's laboratories. To make matters worse, Bill Knight decides to resign because he fears that his career

is ruining his marriage. And behind all these problems is Adam Blaney, a saboteur who is an expert at manipulating people around him. Even the base's psychologist Helen Smith cannot see through Adam, as she falls deeper into a relationship with him.

## A4 Outsiders

Writer ..... John Brason  
 Director ..... Ken Hannam  
*Stephen Partness (Tom Kempinski), Peter Conway (John Hallam), Macadam (Edmund Pegge), Ingrid (Christine Bradwell), Jenny (Patsy Trench), Rao (Madhav Sharma), Walters (Jonathan Sweet), Franz Hauser (Victor Beaumont), Juan Benavente (John Moreno), Bruno Pont (Garrick Hagon), Technician (Cy Town)*

Following the Behemoth incident, David Caulder wants to get rid of Stephen Partness, who supplied Laubenthal with explosives. However, the Earth authorities demand results on Moonbase 3 — and quickly.

Partness claims to be close to inventing a new fuel, and Caulder gives him eight days to succeed. While Peter Conway creates a new metal, Partness, under immense pressure, feels compelled to fake his experiment using Uranium. If the deception is discovered, Moonbase 3 will be closed down. Meanwhile, Conway refuses to celebrate his own success, convinced that he is an 'outsider' — an obsession that has tragic consequences.

## Moonbase 3

### A5 Castor and Pollux

Writer ..... John Lucarotti  
 Director ..... Christopher Barry  
*Mather (Perry Soblosky), Ingrid (Christine Bradwell), Trenkin (George Pring), Gararov (Miles Kirck), Sonya (Mary Ann Seavey), Rao (Madhav Sharma), Director General (Robert Bathurst)*

The Russians plan to send a five-man crew to Mars, and David Caulder is intent that the Europeans should co-operate and get their share of the glory — if only he can persuade the authorities to contribute to some of the costs.

Disaster strikes when weather satellite Cauderon 3 develops a fault. Tom Hill pilots a space capsule to the satellite to repair it, but during docking a power surge knocks the craft out of orbit. Russian astronaut Dmitri Gararov kidnaps Hill, and willingly pilots his own craft on a rescue mission. But the action angers the Soviets, which results in David Caulder's suspension.

### A6 View of a Dead Planet

Writer ..... Arden Winch  
 Director ..... Christopher Barry



*Lisa (Anne Rosenfeld), Sir Benjamin Dyce (Michael Gough), Semyanov (Robert McBain), Bruno Bertoli (Garrick Hagon), Paula Renner (Magda Miller), Quiz Master (Leonard Gregory), Mr Hopkirk (Aubrey Daines-Walker), DJ (Ed Stewart), Quiz Master's Assistant (Karen Young), Jose (Joe Sando)*

Bestial Day on Moonbase 3, but celebrations are sobered when acclaimed scientist Sir Benjamin Dyce toasts the suicide of the human race.

The Arctic Sun Project will create millions of miles of new land by exploding a

hydrogen bomb over the Arctic, and melting the ice. However Dyce, who originally invented the scheme, now believes that it will cause a chain reaction in the Earth's atmosphere, and destroy the entire world. The Russians and Americans will not listen to him.

Before long, contact with the Earth is lost, and the planet is enveloped in a gaseous shield. The inhabitants of Moonbase must come to terms with the fact that they are the sole survivors of the Human race, and have only a few weeks left to live.

*Richard Houldsworth*

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 and **HIGHLANDER**

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## WHAT'S IN STORE FOR TV ZONE READERS?



# MARCH



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1995 - Queen Lear

1995 - The Sun

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# SEPTEMBER



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1993 - The X-Files

1990 - Live and Let Die

1963 - Live and Let Die

1963 - The Queen Lear

1968 - The Sun

1997 - The Sun

1978 - The Sun

1995 Sun Mon Tue Wed Thu Fri Sat



# APRIL



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NR: Dates subject to change

**STAR TREK ADVENTURES**  
**Devil World**  
by Gordon Eklund  
Titan Books  
Price: £4.50  
Out: 20th October '94

**O**RDERED by Starfleet to find the notorious renegade Jacob Kell, Kirk and the Enterprise investigate his last known location, the quarantined world of Heartland. It is quarantined for good reason: the first — and last — time it was colonized, everyone went mad.

Finding Kell, Kirk also discovers that the devil-shaped inhabitants — the remnants of the Danos, a mighty race that once ruled the galaxy — are hiding a great secret, one which can grant immortality, or promise insanity. A secret that will not permit the Enterprise to leave with Kell.

*Devil World* is the eighth in Titan's series of reprints, a series which has been nothing if not variable. This book's author is Gordon Eklund, a man responsible for a number of thought-provoking mainstream SF novels — as well as the rather dull *Perry's Planet* some months ago.

Unlike his earlier effort, Eklund has obviously decided to treat *Star Trek* as 'proper' Science

Fiction this time. Characterization is good, if a little shallow, with the exception of Scotty, who is a quite unrecognizable 'wee timid beanie', cloistered in his engine room for the duration. The new characters Kell and his beautiful and talented daughter Gillia don't really add much to the proceedings, except that Kirk falls madly in love with the latter. How original.

Given the comparative shortness of the book, Eklund has had to choose between the characters and the plot, and the plot was the victor. Unfortunately, in the world-weary Nineties, where every plot has been done, redone, and then turned up for yet another outing, *Devil World* offers nothing particularly original. But I'm not sure it did in the Seventies, either. Mysterious super-computers might have been the original series' stock in trade — M5, Vail, Nomad — but they are definitely *passed* now.

...the planet will continue to present a clear and present danger to the well being of the Federation," matters Kirk at the conclusion (has Tom Clancy read this?). The only danger I could see was that of falling asleep.

Craig Hinton

**STAR TREK**  
**THE NEXT GENERATION**  
**Foreign Foes**  
by Dave Galanter and Greg Brodeur  
Simon and Schuster  
Price: £4.50  
Out: 1st August '94

**N**EGOTIATIONS between the Klingon Empire and their ancestral enemies, the Hidrans, are not going well. Even though the Hidrans have asked for the Federation's help, and the Klingon Empire is suffering from a plague that only the Hidrans can cure, the negotiation table is turning into a battlefield, despite Picard's best efforts. Matters reach flashpoint when the Hidran ambassador is murdered, with Wolf as the obvious culprit.

But worse is yet to come. As Riker and Tris go missing on the surface of the mysterious planet Velex, La Forge loses the ability to see through his VISOR, and then Data starts exhibiting all the symptoms of paranoia something which could lead to the destruc-

OPTION POWER MUST PROVIDE A NAME THAT COULD BE USED BY THE SHOW AT THE DISCRETION OF THE EDITOR

**STAR TREK**  
**THE NEXT GENERATION**  
**FOREIGN FOES**



tion of the Klingon Homeworld.

*Foreign Foes* is an odd book. The plot is well constructed, with ample twists and turns and, in conjunction with the jaunty prose style, it should be a winner. But it isn't. Perhaps a look at the author's notes at the end of the book offers some clue as to why I think that Galanter wrote the book based on a plot by Brodeur — husband of *Trek*-book stalwart Diane Carey. Although he claims that "the line is fuzzy" that "I have my doubts".

*Foreign Foes* reads like it is a novelization of somebody else's screenplay. Random characters appear and disappear for no discernible reason, while the regulars act so far from their established selves that I wonder whether Galanter has ever seen the series. Picard *never* addresses his officers or crew simply by their surnames or tells a bleeped communicator to wait, while Riker comes across as a grade-A wimp with the tactical skills of a crossant.

As for Data: even when he isn't sounding like a second-rate Mr Spock, he lacks menace as he becomes increasingly paranoid. Only La Forge shines after a lifetime of using his VISOR, his reactions to blindness are convincing and emotional, as is his damning realization that he must betray Data to save them all. Even the secret of Velex — a B movie subplot if ever I read one — feels like it has been bolted on, though it is supposed to be integral to the plot. *Foreign Foes* is a mish-mash of poor characterization that goes nowhere. I feel cheated.

Craig Hinton

**DOCTOR WHO**  
**The Missing Adventures**  
**The Crystal Bucephalus**  
by Craig Hinton  
Virgin Books  
Price: £4.99  
Out: 17th November '94

**F**ROM TV Zone book reviewer to Doctor Who writer — Craig Hinton is the latest previously unpublished author to be commissioned by Virgin Books.

At the core of Hinton's novel is a brilliant idea. The Crystal Bucephalus is a restaurant — a unique establishment in which the rich and powerful patrons are projected back through Time to some of the finest eating houses in history.

However, in London 1968 one of the customers, Maximilian Arrestis, is poisoned, and the prime suspects are found dining in another Time zone — the fifth Doctor, Tegan and Turlough. While the Time Lord discovers the true capabilities of the Crystal Bucephalus, Tegan is pursued through Time by an inevitable opponent, and Turlough becomes the prisoner of the scheming Ladygyr Mantse.

Taking place after the fall of the Galactic Federation, the novel focuses on the two factions vying for power, the corrupt Elective (led by Arrestis), and the Lazarus Incident, a religious sect awaiting the resurrection of their saviour. These contingents are lovingly crafted by the author, who ensures that nothing and nobody is quite what it seems.

That said, *The Crystal Bucephalus* does suffer slightly from over-indulgence: too many near-



disastrous technical problems with the Time projection equipment, too many astounding revelations about each character's background, and too many throw-away continuity references to television stories.

Unsurprisingly, the novel also falls victim to a problem that confronted most writers during the Peter Davison era of **Doctor Who**: an over-abundance of comparisons. As a result, Tegan spends an awful lot of time running around, Turlough languishes away in prison (but sadly displays more of the cowardly behaviour for which he is best remembered), while Kamelion disappointingly does not emerge from the TARDIS until two-thirds of the way into the book.

Nevertheless, *The Crystal Bacephalus* has one of the strongest plots ever to grace Virgin's series of original adventures. Most importantly, it is also in many ways far superior to a number of fifth Doctor stories which actually made it to the tv screen.

Enjoy Craig Hinton's first novel. It certainly won't be his last.

David Richardson

**DOCTOR WHO**  
The New Adventures  
Falls the Shadow  
by Daniel O'Mahoney  
Virgin Books  
Price: £4.99  
Out: 17th November '94

**H**ERE is a book which has managed to upset some of this reviewer's own prejudices. I tend to like books for originality, in the case of *New Ad-*

ventures I find I admire an unwillingness to lean too heavily on continuity for its own sake. I also prefer books to be sparingly, precisely written, the writer choosing his or her words carefully. *Falls the Shadow* doesn't fit into either category, and its narrative touches on themes which are genuinely adult without being voyeuristic or coy. It manages while being labyrinthine in its twists and turns never to lose the reader — at least, not for very long. Characters are introduced cautiously, but memorably. The trick is — well, a trick, and like the best tricks it is hard to see how it is done, to tell how this author manages to do it where others have failed.

The setting is, once more, an English country house, the time the present. The whole thing is somehow reminiscent of *Strange England* a few months back, in its juxtapositions of imagery, its otherworldliness within a seemingly familiar context. Yet where *Strange England* failed — the blandness or overstatement of character — *Falls the Shadow* has depth, without obviously deviating from the kind of Universe that existed in the former book. Is it just that Daniel O'Mahoney seems more at home with the **Doctor Who** mythos?

The style of writing is perhaps one of the most interesting things about *Falls the Shadow*. Here is a book which commits the sins of repetition, deviation, hesitation, and all the other ways to lose a reader of *Just a Minute*. There are passages where words recur awkwardly, and different characters use the same expressions in a way that would normally seem careless or unimaginative. I might be mistaken, but here it seems intentional, it just works somehow. Anyway, as one whose formative literary experiences revolve in a figure of eight around the *Pompos Pivo* and *James Joyce's* *Ulysses*, I was glad to see stream-of-consciousness wheeled out at regular intervals. More people could do with using styles of writing to express particular characters or atmospheres, rather than trying to express these comparatively in much the same style throughout. Still, let it rip more, Daniel. That's quite a vocabulary you've got there — scrippslepedition or what?

Andrew Martin

**THE AVENGERS**  
Deadline  
by Patrick Macnee  
Titan Books  
Price: £3.99  
Out: 25th August '94

**T**HERE'S dastardly devilry about some absolute rotters are blackening the name of Great Britain abroad. A bunch of diabolical muckrakers are altering the news stories in continental editions of the British newspapers, to besmirch the good name of Her Majesty's ministers, and thereby destabilise the British government and bring it to its knees. Steed and Mrs Peel are called in and — well, at least I assume that they're Steed and Mrs Peel.

Agent from the fact that the pictures of Patrick Macnee and Diana Rigg appear on the cover, you'd be hard pressed to find any resemblance to the characters they portrayed on screen. They're merely another pair of secret agents, perhaps better dressed than most, and with a more gourmet taste in good food and fine wines. If this is an *Avengers* novel, then Tara King has just written *A Brief History of Time*.

*Deadline* is authored by Macnee himself, but the writing lacks the stylish charm, cunning naivety and tongue-in-cheek compass which made the TV show so unique, and the author ends up taking the whole project much too seriously. The *Avengers* has always been a soperly visual show, and it's hardly a coincidence that its one successful transition to the printed page has been by comic-book supreme

Genet Morrison in the marvellous *Steed and Mrs Peel*.

*Deadline* is a good, tasty-written adventure story. But it's not an *Avengers* story.

Robin Turner

**DOCTOR WHO**  
Kinda  
BBC Video  
Price: £10.99  
Released: 3rd Oct 94

**R**ECORDED entirely in the studio with some cardboard sets, matt props and a twenty-foot inflatable plastic penthouse suite for its monster, *Kinda* is the cheap and cheerful effort from **Doctor Who's** nineteenth season.

While one might expect it to be a dismal ninety minutes of nonsense for this reason alone, for once the story rises above its production values because Christopher Bailey's script is pure quality.

While Nyssa sleeps in the TARDIS, the Doctor, and his remaining companions explore the paradise world Deva Loka. The Time Lord and Deva are captured and taken to the base of an alien survey team, where these scientists have disappeared, perhaps taken by the native Kinda. To make matters worse, the security officer is pushing the brink of insanity, and to protect the base, he is willing to nuke the jungle to the ground with fire and acid.

Meanwhile, Tegan has fallen asleep by some windchimes, and this allows the Muir, a creature that populates 'the dark places of the inside', a bridgehead to the Kinda world.

I've mentioned the negative aspects of the production, but I could fill several pages with the positive points. Not only is Bailey's script one of the most clever ever to grace the series, inspired by Shakespeare's *The Tempest* and Buddhist religion, Peter Gawnade's direction displays a unique sense of vision. With some clever camera angles and subtle use of video effects, Gawnade achieves wonders with his limited budget.

Undoubtedly, the strongest scenes are in Tegan's mind — black background, harsh lighting on the performers, and eerie sound effects complementing a terrific performance by Janet Fielding. The lighting for the ju-







gle scenes may be a sticking point for some, showing the set in its false glory, but the whole tone of the story might suggest that this 'staged' look was deliberate.

As Hindle, a man several toes short of a full jungle, Simon Rose perhaps has the most difficult task of all. Not an easy part to play, vacillating between child-like innocence and megalomaniac, Rose makes Hindle's excesses just about credible. There's also a weighty performance by Mary Morris as wise woman Panna, while *Little Bird* Nerys Hughes is a revelation in an all-too-long straight part.

*Kinda* is a valuable commodity in tv science fiction — an intelligent adult drama, and a rare awakening for those who believe *Doctor Who* is just about Daleks and Cybermen. The sequel *Snake-dancer* is released in January, and it's too long to wait.

Richard Howdsworth

**STAR TREK:  
THE NEXT GENERATION  
Volumes 87 & 88  
CIC Video  
Price: £10.99  
Out: Currently Available**

**A** BAD BIT of planning on the part of the *Next Generation* production team leads to Volume 87 being a father and son's tape.

The first family saga focuses on Wolf and the long absent Alexander, who has grown up to be a proper little madman. A friend of Wolf's family, K'Mtar, arrives on the *Enterprise* warning that Alexander's life is in danger. With Wolf's blessing, K'Mtar takes on

the task of instructing Alexander in the ways of the warrior. However, the rather more enlightened Alexander is keen to pursue a more civilized course.

Events are spiced up further by cameo appearances from Larisa and B'Etor, the Klingon's answer to French and Saunders, and Riker has a quick chat on the viewscreen with Quark from *D89*.

Bloodlines continues the parental theme and is even more brutal. In the best soap opera fashion, Picard discovers that unknown to him, many years ago he fathered a son, the unholy-named Jason Vigo. This fact is unearthed on his behalf by the Ferengi Bok, who last appeared in the first season episode, *The Battle*. Still bent on revenge for the death of his own son at Picard's hands, Bok intends to even the score by killing Jason. Picard's subsequent meeting with Jason and his attempts to become acquainted with him run to a formula seen on many other episode shows. *The Next Generation* can do better than this.

At first glance, *Emergence* would appear to be the only episode of the four released this month that doesn't focus on an aspect of the show's past. However, it is the worst offender of the lot. Not due to popular demand, please welcome back the world famous something's-gone-wrong-with-the-holodeck cliché. Needless to say, *Emergence* is a stinker.

The Enterprise appears to develop an independent intelligence and uses it to create a new life-form. The crew track the ship's thought processes down to the holodeck where they discover a Twentieth-century American train on a mysterious journey.

Tedious in the extreme, this is probably one of the very worst episodes ever. Thankfully, the same cannot be said of the following show, *Pre-Emptive Strike*.

Promoted to Lieutenant, Ro Laren returns to the *Enterprise* and is immediately given an undercover mission. The human terrorist group the Maquis have been attacking Cardassian vessels in the newly demilitarized zone which has placed formerly Federation worlds in Cardassian Space. Ro must infiltrate the Maquis in an attempt to lead them to a trap. However, once amongst the Maquis, Ro becomes



sympathetic to their cause and finds her loyalties divided.

At last, a good episode! The complex politics of the demilitarized zone make a fascinating backdrop. For once it is not Picard who finds himself in the moral dilemma but Ro embarks on an already interesting story with a very personal theme as well. Her solution to her problem is logical and is executed with great feeling by Michelle Forbes who plays her.

Sadly, recent episodes have migrated old territory and have felt somewhat flat and tired. Perhaps it is just as well that the forthcoming Volume 89 will be the final small screen outing for *Star Trek: The Next Generation*.

John Alcorn

**STAR TREK  
DEEP SPACE NINE  
Volume 20-21  
CIC Video  
Price: £10.99  
Out: Currently Available**

**B**LOOD GATH is a homage to classic *Star Trek* and features the return of John Kolesco, William Campbell and Michael Ansara as Klingon Commander Kor, Captain Koloth and Commander Kang, now over a century old. This time they appear in Klingon make-up reminiscent of the *Star Trek* motion pictures, rather than the slightly oriental look that they had in the original series.

They are in glorious vengeful pursuit of a murderous albino who slaughtered each of their first born sons. It's all very Klingon, with lots of talk about honour and duty,

and although it seems a little removed from what these Klingons were in the original series, it is still all good teeth-grinding stuff!

The Maquis, part 1, a teaser for *Star Trek: Voyager*, introduces a terrorist group of Federation colonists. The name Maquis is derived from a group of French freedom fighters in the Second World War. Information is presented about the Federation's treaty with the Cardassian Empire and the buffer region of Space, known as the demilitarized zone. After a lot of political wangling, the end of the episode sees the battle lines being drawn and the undercover Maquis coming out into the open.

Volume 21 begins with the concluding part of *The Maquis*. Commander Sisko is forced into a struggle between his loyalty to Starfleet and his friendship with former Starfleet officer, Cabot Hudson.

The storyline follows a fairly predictable path as the once dependable Hudson declares himself a leader of the Maquis. Unfortunately, actor Bernie Casey does not play the role of Hudson convincingly, and his rather flat delivery of the dialogue does not bring credibility to the character. In fact, the whole idea of an uncaring Federation which is forcing some of its inhabitants to take up arms in order to defend themselves, sits uncomfortably with the *Star Trek* myths created by Gene Roddenberry. However, the special effects men have a field day at the denouement of the episode when they produce a dog-fight between the Maquis and Federation shuttlecraft. The episode succeeds in doing what it



intended, to set up the background to *Star Trek: Voyager*.

The Wire is an exploration of the Cardassian, Ganki, who seems to be used increasingly by the show's writers. In the past he has always been portrayed as mysterious and, in this story, he also, at times, comes across as confusing. Doctor Bashir discovers that Ganki is addicted to an implant in his head which is capable of giving him great pleasure but, when it malfunctions, it becomes deadly.

Siddiq El Fadil and Andrew Robinson give excellent performances and a tangible chemistry evolves between them. This is a good episode which advances the character of Clark without losing any of his mystery.

Stuart Clark

# HIGHLANDER Avenging Angels Entertainment Price: £10.99 Out: Currently Available

A COUPLE of issues ago I criticized the first season of *Highlander* for being too staid, but more recent video releases have shown a marked improvement on the predictable Duncan meets immortal/Duncan has flashback/Duncan kills immortal formula.

In *Avenging Angel*, Martin Kemp goes stars as Cahill, a psychologically disturbed man discharged from the armed services. Cahill is stabbed in a bar room brawl in Paris, but he survives the fatal wound. The discovery of his own immortality leads Cahill to believe that God has resurrected him in order to cleanse the city of all sinners.

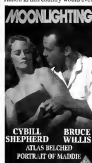
It's an atmospheric and disturbing piece, and Martin Kemp (ex Spandau Ballet and star of *The Krays*) is one of *Highlander's* few pop singing guests stars to turn in a decent performance. The role of Cahill is certainly difficult, part religious zealot, part nerd, part psycho killer, and Kemp acquits himself admirably.

This episode also holds the distinction of featuring my favourite line from any cult tv series this year, after Duncan has told Tessa that her friend Elaine is a high class prostitute. "Not Elaine," says Tessa dismissively. "She's an interior decorator!" Well, I suppose that's one term for it.



In *Eye of the Beholder*, Duncan is invited to a fashion show by his immortal friend Gabriel, who is one of Paris's top designers. Gabriel is obsessed by beauty, but finds that in mortals it is transitory, and when his secret stash of treasures is found by his lover Cynthia, he calmly kills her. Meanwhile, Richie (the one with the impossibly high testosterone count) has fallen for Cynthia's flat mate Maya, and he begins his own investigation into the suspicious death.

*Eye of the Beholder* is a decent thriller, but again the production team are pushing the limits of tasteless television. This segment includes gratuitous nudity, sexual acts, and glorified violence spiciness — including a stabbing in the neck, a separate stabbing with scissors, and a scene in which Richie breaks into Gabriel's apartment then sets him alight! I can't imagine that any terrestrial station in this country would ever



broadcast this series uncut.

Not that these video releases have survived intact. With distributors Entertainment putting out two episodes together in the guise of a film, they have chosen to remove the first scene of the second episode on each tape. The reason: the story title and production credits might just alert the casual viewer to the fact that these are not *Highlander* movies at all.

Richard Houldsworth

# MOONLIGHTING Two Episodes Video Gems Price: £10.99 Out: Currently Available

MOONLIGHTING was one of the most expensive American tv series of its time, showcasing slick production values, designer clothes and fast pop-promo style editing.

While much of the gloss has faded with time — Maddie's frocks don't look quite so glamorous, David's suits are not the peak of trendiness — the show remains watchable, mainly on the strength of its innovative writing.

Usually, *Atlas Belched* breaks the mood with a script that is not only rather rilly, but criminally dull.

Maddie is made an offer she cannot refuse: businessman Lew Lasalle wants to buy out the Blue Moon Detective Agency. A dispirited David Addison in turn decides to form his own agency, Addison Investigates, and takes on the case of Phil West, who is facing the sack after allowing his boss's inescapable list of business telephone numbers to be stolen. However, David's encouragement for the woman to turn leads to West turning a little far...

If the gags had been sharper, and the pace a little faster, then *Atlas Belched* would have had the right ingredients for a classic episode of *Moonlighting*. Sadly, jokey calls to the President of the United States do not sit comfortably in a very mundane detective story.

The show is back on form with *Portrait of Maddie*, and the Detective Agency is in profit at last. Maddie is called in for police questioning after a man she has never met committed suicide upon completing a portrait of her. Intrigued, she blows the profits on the portrait, unaware of the secret it contains.

The episode's a bit thin on plot (you'd think Maddie would recognize a friend claiming to be a dead guy's brother by now), but high on gags that acknowledge Maddie and David know they're characters in a tv series.

"You can't burst in like that!" protests the police detective when David walks into his office.

"Ohno?" Addison retorts. "Talk to the writers!"

Great scripts indeed.

Richard Houldsworth

# THE AVENGERS Volumes 15 and 16 Lumiere Video Price: £10.99 Out: September 19th '94

THE COMING spy asks the bowler-hatted City gent "What's wrong with your friend? Is he dumb?"

"No," comes the deadpan reply. "He's British and he can't speak unless he's been introduced."

No wonder the Americans loved Steed and Mrs Peel. *The Avengers* was, in many ways, a show of Cold War clichés, and in *The Correct Way To Kill*, they're all there: the noble Brits, and the nasty Russians, shooting it out in the fog, the Amazonian Soviet agent brought up on nothing but a diet of steroids and propaganda, and even the sort of trouser suits that Mary Quant would have killed for.

Several Russian spies have been assassinated in London (you can tell they're Russian because they speak with silly accents). The bodifies suspect Steed; Steed, however, realizes that we upright Brits would never kill the enemy on our home ground (just think of all the paperwork involved). So he joins forces with the enemy (you can tell they're the enemy because the wonderful Michael Gough is their leader) to find the real culprits, and his investigations lead him to a breeding ground for English gentlemen called S.N.O.B. (Snobishity, Mobility, Omnipotence, Breeding).

Clichéd certainly, but subversively so — Steed offers his would-be assassin a drink, Steed and Michael Gough are the best of enemies — *The Correct Way To Kill* is wonderfully scripted by Brian Clemens, and is packed with some of the best one-liners



ever to grace the show. "I haven't killed anyone all week," Steed cheerfully admits. "Steed, what a great pleasure to see you." Gough says sincerely, "I thought I told someone to kill you." Almost a *Carry On* Avengers, this is the team at their very best, and coupled with the monochrome *Dial A Deadly Number*, in which we discover just why Steed loves champagne so much, this is this month's essential Avengers purchase.

Back at the monastery, Steed and Tara get involved in what seemingly starts off as a piece of Machiavellian monstrosity, but turns out to be a plot to kill Steed, by another nifty Russian who finds he can turn invisible by taking a bath in vodka (You can tell he's the baddie because he's played by Peter Bowles, who took lessons in speaking with a silly Russian accent from Michael Gough.) One of the more preposterous adventures from the show's final season, *Get-a-Way!* is great fun, and far superior to the average *Have Gun... Will Haggle*, noteworthy only because of the appearance of Tara's blonde wig. "Gentlemen prefer blondes," Steed muses. "They make easier targets..." No wonder she went brazen.

Nigel Robinson

**QUANTUM LEAP**  
Volume 5  
CIC Video  
Price: £10.99  
Released: 26th Sept '94

IMAGINE you could travel back in Time and change the lives of your nearest and dear-

est. Now, what if you went back and found you could only make things worse for them? That's the thrust of *The Leap Home*, arguably Quantum Leap's finest adventure, which takes Sam Beckett on his most personal mission.

In Part I, Sam leaps to his home farm in Elk Ridge, Indiana, as his sixteen-year-old self. While he intends to change the lives of his family for the better, Al is increasingly insistent that all the 'time-travelling do-gooder' must do is win a simple basketball game...

Part II takes Sam into the Vietnam War on the day before his elder brother's death. As Herbert 'Magic' Williams, the good luck charm in Tom Beckett's Navy Seal Unit, Sam must prioritise between a top-secret rescue mission and his brother's life — with disturbing consequences.

Lacking the sickly-sweet, sugar-coated, easy answers which undermine Quantum Leap so often, *The Leap Home* is a touching, poignant and chillingly realistic treat. Donald Bellisario's script is intelligent, intuitive and constantly surprising, matched by some impressive performances from a strong cast. Scott Bakula exerts as both an unusually disgruntled Sam and his charming father, John Beckett, guest stars David Newsom, Caroline Kava, Andrea (Babylon 5) Thompson and Tia (True Lies) Carrere all provide strong support, and Dean Stockwell truly shines as his character teaches Sam an important lesson in Leaping — and sacrifice.

Regular series directors Joe Napolitano and Michael Zinberg



helm proceedings with typical verve, and Zinberg was awarded the Directors' Guild of America Award for his incredibly effective realization of Vietnam, actually filmed some 50 miles outside of Los Angeles.

Of course, the final verdict on *The Leap Home* hinges on that stunning ending. Effectively a follow-up to the Season 2 classic *MIA*, and a prelude to Sam's final leap in *Mirror Image*, it's a tragedy worthy of Shakespeare and comes like a kick in the teeth. Grab the tissues and sit down in front of the telly for a Quantum Weep — you won't be disappointed.

David Basson

**MISSION IMPOSSIBLE**  
Volume 8  
CIC Video  
Price: £10.99  
Out: 5th Sept '94

IN *The Short Tail Spy*, the spotlight falls on Barbara Bain's Cinnamon Defector Professor Napolsky is under the threat of assassination. However, there is a no-holds-nivaly over who the assassin should be, Colonel Shienko of the old line military intelligence service or the younger Andrei Fetyukov of a new civilian group. The IMF must discern Fetyukov leaving the path clear for Shienko's organization whose methods are easier to deal with.

Cinnamon must convince Fetyukov that he has fallen in love with her. However, she appears to converse herself as well.

For once the script allows the personal involvement of one of the IMF team to become an integral part of the plot. Barbara Bain takes this rare opportunity and gives a terrific performance keeping everyone guessing, including Briggs, as to her true thoughts and feelings. Leonard J. Horn's superb direction only adds further to this exceptional episode, making one of the best shows of the series so far.

*The Legacy* is much more of a traditional style Mission but is no less successful for being so.

The last is on for Hitler's lost fortune. Rollin replaces one of four men who between them hold the secret to the location of the multiple millions that will fund the flames of the new Fourth Reich. Rollin must use his position to locate the fortune without



revealing it to the three Nazis.

The idea is an old one but the execution of it here is slick. The scenes with Rollin and the Nazis are tense viewing with Rollin winging it all the way and seemingly always on the verge of being mumbled. We even get a good old fashioned shoot out at the end and a neat twist in the tail. Great stuff!

John Aldsworth



**THE 25 YEAR MISSION**  
Merlin Video  
Price: £10.99  
Out: 26th Sept '94

THREE YEARS ago, to coincide with the release of *Star Trek VI: The Undiscovered Country*, William Shatner and Leonard Nimoy made their first live appearance together at a *Star Trek* convention. This video release, lasting sixty minutes, contains the highlights of that show.

Picture this: an overweight Shatner, looking large enough to play Frank Cannon, and an animated Leonard Nimoy performing to a whooping, whooping crowd, ready to applaud every inane word. "I love him very much," says Shatner of his co-star. Cue applause. Cue reviewer ready to hit the fast forward button on his video.

While Shatner appears somewhat smug, acting out a well rehearsed script rather than ad libbing, Nimoy is genuinely

charming. His reading of *Witnik's* review of the first ever *Star Trek* episode, containing its criticisms of *Shatner's* acting, is a treat indeed.

There are some fun stories about the making of *The Devil in the Dark* and *The Ensign* within, but ultimately this is very shallow stuff. One for the *Trek* collector who must have everything. McTid sooner or later: *Spock's* *Brain* one more time.

Matthew Cooke

**The Guinness Book of Sitcoms**  
by Rod Taylor  
Guinness Publishing  
Price: £12.99  
Published: 17th Oct '94

THE SITCOM is a vast subject, so it is hardly surprising that this long-awaited venture to successfully cover the genre to completeness leaves a lot to be desired.

Admittedly, the Sitcom becomes ever more difficult to define with the increasing number of Dramacoms, but surely there

are some traditional-style omissions. Where are *The Goodies* (surely a prime contender for entry), *The Tea Ladies*, *The Monocrow Lark* and *The Sun Trap*? It seems unnecessary to even attempt to include USA productions as surely they deserve a book themselves.

Rod's task of scouring 72 years of *Radio Times* and 39 years of *TVTimes* publications is an amazing achievement in itself — unfortunately, however, the end result which, with such research, should have covered each series in much more detail means that this is not the complete guide to the subject.

It would have been good to see more depth on each series, greater cast details, episode titles and, of course, interviews with those writers who have been so prolific in the field.

That said, this is certainly the best overview (if not the only guide specifically covering the genre) and at £12.99 a good buy for any comedy buff.

Dorothy Etheridge

**Doctor Who & Other Classic Ron Grainer Themes (CD)**  
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YET another excellent release from Play It Again. This one includes those you would expect: *The Doctor Who* theme is the second version, the one released during Jon Pertwee's time, but the prize for this release must be the *Man in a Suitcase* theme, for my money one of Grainer's finest.

The famous *Malgret* theme is there, with a piece of incidental music, as well as *Steph* and

*Son, Detective, Paul Temple*, the *Comedy Playhouse* theme and Grainer's first version of *The Prisoner*.

Tales of the *Unexpected* is of course included, plus a disco version! Strangely, a version of Barry Gray's *Joe 90* theme is there, mainly because it was the flipside to *A Touch of Velvet-A Sting of Brass* (which Dave Lee Travis used as the theme to his daily show!).

There are 30 tracks in all, complete with the mysterious *Conquistadores*. Another winner...

Jon Viscen-Radski



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# SURVIVORS

## THE LIGHTS OF LONDON

### Part One

A surgeon removes his rubber gloves. The nurse tells him they need the female doctor — she must be made to come to them.

A blonde woman called Penny and an Asian man, Amul, arrive at the Whitecross community, claiming to be from a farm in Evesham. They meet Greg and Jenny, and reveal they know Abby Grant, who has been reunited with her son Peter. Members of their community are ill, Abby and Peter amongst them, and they need Ruth's medical help.

Greg is somewhat suspicious, having never heard of their community before, but Charles and Jenny agree to Ruth embarking alone on the mercy mission.

Leaving directions, Ruth climbs aboard Amul and Penny's horse and cart and rides away.

The party arrive at "the community", but it is deserted. Ruth is told that she has been deceived; Abby is in London, where the population is being decimated by the London Sickness. Ruth cannot return to her friends; she is contaminated now. They will travel to London by car where there is electricity, even hospitals — if she refuses, they will take her by force.

As the car approaches London, Penny tells Ruth to ignore the stench of the city.

When they arrive, Amul says they must run from the car to the safety of the community; there are vicious rats which attack in packs. It is night, and as the group look out over the city small fires are visible. They are fuelled by heaps of corpses, spontaneously combusting.

Penny, Amul and Ruth head deep underground, where they are observed by a vagrant. He mutters to himself, "I'll get back".

The party load their baggage onto a trolley, which they push along the tube tunnel, heading south under the river. This brings them to Oval Station, where workmen are unloading petrol supplies in barrels. Ruth is taken through an underground



New arrivals break the peace for Jenny and Greg. *Photo © BBC Video*

shelter, and on to the community where she is introduced to Manny, the leader. They admit Abby has moved on; still searching for her son.

Manny tells Ruth they have picked up radio broadcasts from Cairo, where only twelve people have survived. Ruth meets the doctor and his nurse Nessie. They are working on a patient who is suffering from the London Sickness, for which there is no cure. The doctor admits that he had Ruth brought to London, having heard of her from Abby. He and Manny have built up the London community; it started at one thousand people, but the numbers have fallen to five hundred. The doctor says their population is probably the only community on Earth big enough to repopulate the planet. Mankind faces extinction within a few generations.

Ruth is shown to her room. It is freshly decorated, has a radio and even a hot shower.

Searching for Ruth, Greg finds nothing in the area indicated by the strangers' map. He discovers a man called Stan, who had lent his car to the abductors. He reveals that the party went on to London.

Ruth wakes and opens her bedroom curtains. She looks out onto the Oval cricket

ground, which is being cultivated for farmland. She goes to the surgery and treats some of the patients. One of them, Barbara, introduces herself as the community's planner, who has devised their move to the Isle of Wight. That is why they need Ruth — a doctor is required at either end.

Charles and Greg begin their journey to London on horseback.

Using a map that the abductors left with Stan, Greg and Charles follow the route to the community. However, they are ignorant of the dangers of the city — and Greg rushes to his friend's aid as a pack of rats moves in for the kill.

### Part Two

Wally fires some shots, which frightens off the rats and gives Greg and Charles the chance to escape. The latter is badly bitten, and Wally advises them to go to the centre. He tells them he has seen Ruth, and leads them along the tunnels to Manny's base.

Wally, Greg and Charles arrive at the community. Amul takes Wally's gun, then throws him back outside. Amul introduces them to Manny, who dispatches Charles to the surgery. They find Ruth, who warns them that they may now be unable to leave because of the London Sickness. Ruth explains that she has to stay for the big move — the five hundred people in London could represent the last hope for the survival of the human species.

Wally is taken to see Manny, and the doctor and Greg join them. Wally protests that Manny runs the community as a fascist state, but Manny retorts that he gained his position democratically. When Wally continued to cause trouble, he was expelled — but he might be given another chance. The doctor suggests Wally take a message to Greg's community, and Wally agrees on the condition he will be allowed back into the centre.

Greg and Amul ride through London on motorbikes, plotting the best route to the Isle of Wight.



Ruth (Celia Gregory) is forced to face a new life in London.

As Ruth and the doctor discuss the move, the old man collapses.

Charles, Penny, Manny, Greg and Barbara plan the future over dinner. Wally returns, having delivered his message to Jenny and Pat.

The doctor dies, and Manny broadcasts the bad news to the community.

Nessie accuses Manny of delaying the move; she believes he doesn't want to go. The conversation is overheard by Charles.

Manny tells Greg the move cannot now take place for a year. Greg is concerned that the stress of nursing the Londoners will kill Ruth, and says they must search out other doctors.

When Ruth refuses to leave with Greg and Charles, they threaten to take her away by force.

Manny and Wally go out on bikes hunting for petrol in East London. Manny shoots his adversary, and rats clamber over the body.

Nessie advises Ruth to leave London. The nurse says Ruth can do nothing for the community, as the London sickness spreads.

Greg and Charles reclaim their guns and prepare to leave. They collect Ruth on the way, who by now is quite happy to go. Avoiding Manny, they make their escape through the tunnels.

Penny tells Manny of Greg and Charles's departure. He is delighted until Nessie tells him Ruth has gone too.

The escapees load their bags onto a trolley and begin their escape through the tunnels.

Manny arrives and begins shooting — and is even willing to kill one of his own supporters when he is questioned. Manny

follows the three to the edge of the tunnel, but they are forced to abandon their trolley when it grinds to a halt at the points. This gives Manny the chance to catch them up; at gunpoint, he orders them back. Suddenly a shot rings out, and Manny falls to the ground, dead. Wally staggers down the tunnel.

Greg offers Wally the chance to join their community, but the former outcast insists his work is in London. The three head on down the track, and see light at the end of the tunnel...

## Credits

Greg .....	Ian McCulloch
Charles .....	Dennis Lill
Jenny .....	Lucy Fleming
Ruth .....	Celia Gregory
Manny .....	Sydney Tafler
Penny .....	Conal Atkins
Amul .....	Nadim Sawalha
Nessie .....	Lennox Milne
Doctor .....	Patrick Holt
Barbara .....	Wendy Williams
Wally .....	Roger Lloyd Pack
Stan .....	David Troughton
George .....	Lloyd McGuire
Maisie .....	Paula Williams
Elderly Patient .....	Marguerite Young
Mac .....	David Pike
Male Orderly .....	James Haswell
Female Orderly .....	Judy Rodger
Patients .....	Maisie Merry,
..... Jill Goldston, Jean Channon,	
..... Bill Lodge, Bob Raymond,	
..... Eddie Leroy, Stenson Falke	
Coloured Boy .....	Lennox St Louis

Writer .....	Jack Ronder
Production assistant .....	Derek Nelson, Jeremy Owen
Production Unit Manager .....	Michael Bartley
Series created by .....	Terry Nation
Title Music .....	Anthony Isaac
Film Cameraman .....	Godfrey Johnson
Film Recordist .....	Graham Bedwell
Film Editor .....	Bernard Ashby
Studio Lighting .....	Howard King
Studio Sound .....	Alan Fogg
Costume .....	Janet Tharby
Make up .....	Eileen Mair
Designers .....	Peter Kindred, Ian Watson,
..... Geoffrey Winslow, Paul Allen	
Producer .....	Terence Dudley
Directors .....	Terence Williams,
..... Penneant Roberts	

## Background

It is somewhat ironic that, while producer Terry Dudley intended to steer *Survivors* away from Terry Nation's original concept during the course of the second season, *The Lights of London* echoes the 'guns and joeps' format of the show's earliest stories.

The story also returned to the same production methods used on those initial episodes — namely studio and film, as opposed to recording entirely on location using Outside Broadcast cameras.

Although the majority of the crew were consistent across the whole story, directing chores were split between Terence Williams and Penneant Roberts, with the former handling episode one, and the latter episode two.

Penneant Roberts notes that, "It was really two different episodes as far as the production were concerned."

"There were three production teams on *Survivors*, and each director and their team would have only sixteen days before the end of one shooting cycle and the start of the next. In that time we had to do the post production, do all the recces for the next episode and the pre-production."

*The Lights of London* in fact marked *Survivors* first filming in the capital city; street scenes for the debut story, *The Fourth Horseman*, were in fact shot in Cheltenham.

Roberts selected locations in Camden Town for the network of underground tunnels, and it was a place he would use again the following year when he came to direct *The San Makers* for *Doctor Who*. These tunnels were originally constructed for an



Greg (Ian McCulloch) makes his way through the London Underground.



Charles and Greg to the rescue

extension of the tube network, but were later adapted for nuclear fall-out shelters.

"Somebody had heard about the existence of these tunnels," says Roberts. "They were a little limiting in that they were only a certain number of linking tunnels, with these great big tunnels that ran for half a mile or whatever, and a staircase leading to nowhere."

"When we came to trying to find an area for *The San Makers*, and we needed an area where K9 could trundle around underground, I remembered this place."

Perhaps the most challenging sequence Roberts faced on the story was the ending to the first episode, in which Charles is mauled by a pack of rats.

"Animals were always a problem on *Survivors*," he claims. "I said that I didn't really fancy shooting with wild rats — there must have been risks involved."

The solution was for the prop buyer to hire a dozen tame rats, together with the services of a rat handler.

"I got special effects to make a few brown rats to flesh out the number. The special effects were rat-sized, brown and marmite, and the live rats were half sized and white!"

"Make-up said, 'We can try and spray them for you'. I don't know what they put

on them, but the rats didn't take kindly to it, and so we were left using the brown toy rats. Denis being attacked by a special effects rat on a nylon wire — it was a fairly primitive technique."

For the scenes on the underground track at Oval Station, Roberts was able to use the City Line, suitably disguised with fake Oval Station signs.

"I had a tremendously long sequence in the Waterloo and City Line, which is closed on Sundays, so we were able to shoot. That was two Sundays worth of work because of the quantity of work on the line. We'd hoped to complete the sequence in one day, but the closing sequence lasted around six or seven minutes."

Other film work was achieved in a disused car park by the river in Wapping, with Tower Bridge clearly visible in the distance, and at the Oval cricket ground. For the establishing long-shot, footage of cultivated allotments was added to the film using chromakey.

Studio recording commenced on Tuesday 24th February 1976, for a two day session in TC3 at Television Centre helmed by Terence Williams. Shooting took place predominantly in order, with the exception of the scene in the ward in which Barbara tells Ruth about the move, which was recorded first, and the sequences in Ruth's bedroom, which were recorded last.

Episode two, helmed by Roberts, entered TC6 on Fri 5th and Sat 6th March, and this was shot entirely in sequence.

It was only upon reaching the editing stage that Pennant Roberts discovered that Jack Rendler's script for episode two was over-long. Roberts reluctantly decided to drop three consecutive scenes — one on film, two shot in the studio —



Charles (Denis Lil) under attack

which centred around a character called Miss Pollard, played by Vivienne Burgess.

The three scenes found Greg and Annal on a London street, noticing a curtain twitching in a block of flats. They go to the entrance, knock, and are met by the elderly Miss Pollard, who is furious that she has been left alone for so long, having seen no one for a year. She has survived on tins from her dead neighbours' flats, by burning furniture, and by binding her legs in cloth to protect them from rats, but is unaware that London is dead apart from the Centre at Oval.

Greg and Annal take her to the centre, where the doctor injects her with antibiotics.

The removal of these scenes meant that not only did Adrienne Burgess lose her on-screen appearance and credit, but also the sets for the stairway of the flats and her living room were designed and constructed for no reason!

*The Lights of London* aired on BBC1 on 14th and 21st April 1976 at 20.10. It was the series's only two-part adventure, but is perhaps one of its most successful. Although the story has yet to be released by BBC Video, it did air recently for two showings on the satellite station UK Gold.

Richard Houldsworth

## TV Zone Classifieds

### PEN PALS

**Lonely Starship Captain** seeks females for subspace transmissions, must be a ST/TNG addict and aged between 18-20. photo 1 pose. Adam North, 85 Aylsham Road, Norwich, Norfolk NR3 2HN

**Pans of Timeslip** Sophie & Steel Blake's 7, Doctor Who, The Prisoner, Kull the Conqueror. Contact Simon Holmes for penpals, swapping, exchange of information 25 Westpark Avenue, Blyth, Essex, CM12 9ET

**Highlander: the Series** Adrian Paul fan seeks like minded others for penpals. Contact S White, 10 Baydon Close, Trowbridge, Wilt. BA14 0RS

if there are any fans of it out there, please write. Or any fan club at V gel in town. Max Sue Furlonger, 9 Kingsdale Road, Plumstead SE18

**Male 27 sci-fi fan** seeks female sci-fi fan into ST/TNG Babylon 5, Star Wars etc. Please include photo 13 Queens Gardens, Brighton BN1 4AR

**Survivors fan** Male 45, looking for any others who truly appreciated this series. And to swap videos. Contact Bob 0842 810825 14 Seaward Lane, Bealton, Suffolk, IP27 0EJ

Classics, magazine cuttings, especially Radio Times, etc. Contact Ben Jones, 55 Highland Road, Northwood HA8, Midd., HA8 1JL

**THE ROGUES** VHS sprods needed to complete collection. Costs refunded, swaps available. Contact Helen Grant, 89 Alexandra Road, Welwynborough, Herts., SG8 1EG Tel: 0933 222874

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# RUSSELL T DAVIES SCHOOL'S OUT!

The best of enemies: Mr Eldritch (Grant Parsons), Marcie Hatter (Victoria Lambert) and Luke (Stephen Tredre) Photo: B.V. Lambert

IT'S VERY EASY for adults to be dismissive of children's television; it is, after all, intended for children. But if anyone stayed away from Russell T Davies's serials *Dark Season* and *Century Falls*, they missed a treat indeed.

Russell T Davies actually began his career in television as an assistant producer at the BBC, before moving on to become a director, then a producer, in the children's department.

"It was a great training ground," he says,

**Dark stars (L to R) Kate Winslet (Reet), Martina Berne (Inga), Ben Chandler (Thomas), Stephen Tredre (Luke) with a member of the production team** Photo: B.V. Lambert



"and you had complete freedom with programmes. I worked on *Why Don't You* — what a boring programme! — and I wanted to work on drama, so we turned it into a drama. We whittled it down to an adventure, and they were quite Fantasy based. I got into writing doing that."

## Adventuresome Three

Davies wrote the first episode of 'The Adventuresome Three' ('Terrible title!' he laughs), which would eventually become known as *Dark Season*. He submitted the script to Anna Home, the Head of Children's Television at the BBC, who was impressed.

"She sent me a memo asking for episode two," Davies recalls. "I had an interview with Granada then, and they asked to see some of my work, so I showed them that and they liked it as well. I'd never written anything properly before, and there were two companies saying they wanted to make it."

The show ended up with the BBC when Maid Marian and her Merry Men dropped out of the schedule at short notice. Anna Home commissioned the script; all that remained was for Russell T Davies to invent the rest of the story.

*Dark Season* concerned the adventures of Marcie Hatter (Victoria Lambert), a sort of female teenage Sherlock Holmes with

attitude, her schoolchums Thomas (Ben Chandler) and Reet (Kate Winslet) and their teacher Miss Martland (Bridges Forsyth). Together they come to oppose the sinister plans of the enigmatic Mr Eldritch (Grant Parsons), and his unhealthy interest in the Bishops Grove Comprehensive School.

Davies was contracted to provide six episodes, which he decided to split into two three-part adventures. In the first story, Mr Eldritch bestows a free computer on every child at the school — and Marcie must defeat his scheme to achieve symbiosis between these machines and human beings. In the second, a group of archaeologists led by Miss Pendragon (Jacqueline Pearce) excavate the sportsfield for the tomb of a Celtic warrior. Marcie discovers they are Nazis, in search of a buried war computer.

"I wanted a fast lively romp with no strings attached, no subtext," says Davies of his script. "I do remember thinking I could do it as a four-parter and a two-parter, but that was impossible."

"The six-parter is such a funny bastard — the only reason we do them is to spread the cost. I really did not believe that any story had enough material in it to sustain six parts, and I still maintain it having written a six-parter myself. The main reason I gave *Dark Season* to the BBC was that Granada wanted to just take the first story and make it a six-parter."

Jacqueline Pearce and Ben Chandler  
with the Behemoth — Photo © V. Lashart



The Behemoth — a machine of war



Evil enigma: Mr Eldritch (Grant Parry)

"You end up with padding — episode three is always the worst, just treading water. Stories don't stretch over three hours — look at films, they're two hours long. A three parter makes sense because it's the beginning, the middle and the end."

## Far-fetched

Davies also believes two short, fast-paced stories added some credibility to what was essentially a far-fetched concept. "They were such ridiculous nonsense those adventures, and it only worked because [director] Colin Cant treated it completely seriously. It could have been rubbish if it had been a cheap production with lots of studio."

"By making two adventures it gave the impression these children lived like this. You can guarantee that after episode six they went off and had another adventure. If you'd just taken the first story it would have been one remarkable thing happening in three ordinary kids' lives and that would have changed the whole tone of it."

Davies's master stroke was to make *Dark Season* appealing to juveniles by setting it inside a school. The result was a sort of Sci-Fi Grange Hill. "That's where children spend their entire lives. I wanted the ordinary familiar things turning on their heads. When you're that young and you've just seen a great episode of *Doctor Who*, you play those games in the

playground. You live that brilliant Fantasy world in your head, and what I wanted was a world where all those things come true. Where there is a great war computer built underneath your school. I'd love to think of another school-based drama.

"Also, I specifically didn't want to get into their home lives. It's very noticeable there's not a single parent in it. All the parents would have been there for was to say, 'No that can't be true', and the kids would meet in the garden shed and say, 'I think someone's trying to take over the world, but the grown ups won't believe us'. It's bog standard. So I incorporated all that into Miss Maitland.

"The only opportunity I missed in *Dark Season* was we had all these school-based disasters but, partly to save money, they all happened outside of school hours. All the pupils had gone home! I was dying to do big crowd scenes with a thousand children trapped inside the school hall."

As a money-saving measure, the series was shot mostly on location within a ten-mile radius of London. "The Behemoth business was Baling Film Studios. My favourite bit there was walking onto the set. I arrived at

lunchtime and the set was empty. It was just fabulous, I was so excited about it.

*Dark Season* is populated by well-crafted characters and features some superbly witty dialogue.



*Dark Season*  
writer Russell T Davies  
Photo © Nicky Brown

Witness Marcie — always two minutes and thirty seconds late for every appointment, and someone who has a paddle protruding from her rucksack. Davies claims that these idiosyncrasies were a hang-over from the first draft of the script, when the series was intended to be much more comic.

"[The paddle] just made me laugh. I wrote episode one, and six months passed before I wrote episode two. You get a bit of paddle business in episode one, and then it doesn't get used because I sort of forgot it was there. I remember phoning up the office one day and the AFM answered the phone and she said, 'What happens to the paddle? It's never mentioned again — is it there all the time?' I said, 'Oh all right then!' There was a line about it — 'why do you carry a paddle?' — 'because you never know when you'll be up the creek!'"

## Girls' Stuff

Russell T Davies broke with convention in both *Dark Season* and *Century Falls*. Science Fiction has always been synonymous with a predominantly male audience, watching male heroes, with females in secondary roles. Davies turned this unwritten rule on its head, with female leading characters like Marcie and Tess, and a whole host of strong supporting women parts. But didn't the writer find it difficult thinking himself into a teenage girl's head?

"No, because at no point did they act like stereotypical young girls. But I don't think that's true anyway — you just put your thoughts into another character. It's a far bigger leap of the imagination to



**How to destroy a buried war computer...** In the final episode of *Dark Season*, Miss Mattland ruptures some water pipes with an earth digger. The result — the Bahumoth short circuits. Photo © V. Lambert



write for Mr Eldritch, or Julia in *Century Falls* who had no thoughts. I think female characters have a much wider range — they can be as hard as a man, and yet you can do softer sides, intuition and sensitivity. You've got a broader canvas to work with.

"It's a genre that is dominated by men on screen, and I just wanted to show you could do it with women. The second *Dark Season*, until Mr Eldritch arrives, is purely female. Thomas just has the odd line here and there, and he's acting in the role of the daft companion and all the women carry him."

Davies obviously relished creating two thoroughly evil villains for the show, in the form of Mr Eldritch and Pendragon. He admits, however, that originally Eldritch was only intended to appear in the first story.

"He was a great character to write for because he was pure evil. I always thought I'd love to bring him back, and I was writing the second adventure in such a panic not knowing what was happening, and the end of episode five didn't work.

"Pendragon was meant to be the main villain backed up by her henchwoman Inga, but the more I tried to write it, the more I realized Pendragon was mad and sad. I just felt more and more sorry for her. It didn't pull off the master strokes of sheer villainy — she was in the same mould as Mr Eldritch, but not as good. I thought, 'Why don't I just bring him back?' I did, and it was the best thing I ever did. It changed the whole plot then."

"I didn't realize that when I made that decision if I'd left Eldritch just to the first three episodes there was no showdown between him and Marcie. No great classic confrontation of hero and villain chewing the fat. When I brought him back I thought, 'Marvellous they can talk to each other now!'"

Nevertheless, Davies was delighted with the casting of Jacqueline Pearce, best known for her portrayal of Servalla in *Blake's 7*, as the obsessed Pendragon. The character as written had blonde hair, but the dark-haired actress refused to dye her own dark locks.

"She's a brilliant woman!" Davis laughs. "She said 'I'll look like the whore of Babylon if you dye my hair!' So they had to put her in that mad turban."

Was there much material lost from the final edited version because of timing considerations?

**Following the scent of a mystery — Reet and Thomas at the archaeological dig** Photo © V. Lambert





"Very little. In episode one there was a line where Thomas says, 'I don't know anything about computers' and it got cut. So it didn't make sense in episode two where his brain had been taken over and he started to say computer-like things, and he had to be horrified by what he'd just said. I had to lift that speech out of a magazine because I didn't know anything about computers myself!"

The most substantial sequence to be lost occurred in episode six, as Pendragon is deserted by her once loyal followers because they realize she is insane.

"There was some nice dialogue. Pendragon says 'There's a noise, calling to me'. Inga just looks at her and says, 'It's the sound of death. The only sound

you ever brought us'. Watching [the transmitted version] you think, 'What happened to all the Nazis in the hall? Where did they all go?'"

## End of Season

**Dark Season** disappointed viewers only by the fact that it came to an end. In his school-based Fantasy series, Davies created a thoroughly original format that suggested many more outrageous adventures to come. However, after Eldritch's defeat, and Pendragon's demise in the grip of the Behemoth, Tess, Reet and Thomas simply wandered off home.

"Part of me thinks it could have earned on, but how much further could you have gone before you stretched credibility? It was a bit delicate. I know if I had carried it on I would have killed one of the characters. I think Miss Maffrand would have died."

Nevertheless, the writer reveals that, in his mind at least, a second series of **Dark Season** had been devised. "I would have done an opening three-parter with a new villainess and that's blank in my mind, except that I fancied doing something in



an amusement arcade with virtual reality machines. I would have brought Eldritch back for the second three-parter."

That second story actually emerged in a different guise as **Century Falls**. "If you look at that, it's obvious. You've got three kids. Instead of that temple, make it the school hall, and put Eldritch there with the psychic ceremony. It would have involved new twins arriving at the school like you had in **Century Falls**. You would have sealed off the entire school and had a psychic ceremony."

*David Richardson*

In the next part of this interview, Russell T Davies discusses **Century Falls** — and reveals why over an episode's worth of recorded material never made it to the screen...

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## A11 Family Tree

Writer ..... Kevin Droney  
 Director ..... Jorge Montesi  
 Clinch (Peter Delaise), Joe Scanlon (J. E. Freeman), Mrs Gustavson (Tasmin Kelsey), Ian MacLeod (Matthew Walker), Secretary (Jessica Van der Veer), Security Guard (Aurelio Di Nuzio), Old Peasant (Mary McDonald)

Richie decides to search for his parents, who he has never known. He swiftly discovers a man who claims to be his long-lost father, much to Tessa and MacLeod's disbelief...

## A12 See No Evil

Writer ..... Brian Clemens  
 Director ..... Thomas J. Wright  
 Marcus Korolus (John Bertler), Sgt Bennett (Tim Reid), Randi McFarland (Amanda Wyss), Natalie Ward (Maira Walfrey), The Scalper (Dee McCafferty), Tony Graffini (Fulvino Cecere), Police Woman (Kelli Fox), Herbie (Raimund Stamm), Helen (Wanda Wiltonson), Brunette Woman (Glynda Fitzgerald)

A vicious serial killer stalks the streets of Vancouver, scalping and killing beautiful blonde women. Reminded of the "Scalper Murders" which he brought to an end in the 1921, MacLeod searches for the copycat murderer...

## A13 Band of Brothers

Writer ..... Marie-Chantal Droney  
 Director ..... Rene Manzor  
 Darius (Werner Stocker), Grayson (James Horan), Randi McFarland (Amanda Wyss), Victor Paulus (Earl Pasko), Hoefer (Terry Hawman), Brigand (Peter Diamond)

MacLeod receives a warning from his old friend and mentor Darius, a 2000-year-old monk, that his life is in danger. Sending Tessa and Richie to Paris for safety, MacLeod prepares to confront



The Beast Below  
 Will the beast fall foul of the beauty?

Grayson, an ancient immortal who is 1,400 years older...

## A14 For Evil's Sake

Writers ..... David Abramowitz,  
 Fabrice Ziolkowski  
 Director ..... Ray Austin  
 Kuyler (Peter Hewitt), Inspector LeBrun (Hugues Leforestier), Carlo Luchesi (Vernon Dobtcheff), Baron Deshields (Michel Voletti), Anthony (Jerome Keen), Inspector Sole (Gerard Tormaal)

Kuyler, an evil immortal, is the most successful assassin in history. When he continues his killing spree in modern-day Paris, MacLeod decides the time has come to settle a very old score...

## A15 For Tomorrow We Die

Writer ..... Philip John Taylor  
 Director ..... Robin Davis  
 Xavier St Cloud (Roland Gift), Darius (Werner Stocker), Inspector LeBrun (Hugues Leforestier), Renée de Tassigny (Mapi Galan), Dalou (Jean Claude Deret), Nathalie (Sandrine Caron), Siân (Tangy Gossardou), Madame Bertrand (Francine Olivier), François Bertrand (Thierry de Carbonnières), Medical Examiner (Philippe Angel), Young Girl (Crystal Amalein)

Xavier St Cloud, a hedonistic immortal who has lived in wealth and splendour through the ages by exploiting and kill-

ing the innocent, arrives in Paris. MacLeod must stop his old adversary before he strikes again...

## A16 The Beast Below

Writer ..... Marie-Chantal Droney  
 Director ..... Daniel Vigne  
 Urso (Christian Van Acker), Carolyn (Dee Dee Bridgewater), Darius (Werner Stocker), Jenny Harris (Fay Masterson), Detective (François Cracaux), Frank Wells (Joe Sheridan)

Urso is the phantom of the Paris opera. When the immortal half-man, half-beast falls in love with an ambitious singer named Carolyn, his old friend MacLeod must ensure that the beast does not unleash the animal within the beast...

## A17 Saving Grace

Writers ..... Elizabeth Baxtor,  
 Martin Brousseliot  
 Director ..... Ray Austin  
 Grace Chandler (Juba Strenberger), Carlos Sendaro (Georges Corraface), Darius (Werner Stocker), Inspector LeBrun (Hugues Leforestier), Paul Warren (Bruce Myers)

Grace Chandler, an immortal dedicated to the betterment of Mankind, is framed for her lover's murder by another immortal, Carlos Sendaro. Only Duncan MacLeod can save her from both the law and Sendaro...



**Eye of the Beholder**  
MacLeod confronts his old friend, Garbiel Piton

## A18 The Lady and the Tiger

**Writer** ..... Philip John Taylor  
**Director** ..... Robin Davis  
*Amanda D'Arie* (Elizabeth Gracen),  
*Zachary* (Jason Isaacs), *Pierre* (Fred  
Pearson), *Henry Lamartine* (Pierre  
Gerald), *Ringmaster* (Bernie Corset),  
*Bavarian Officer* (Michael Hoffand), *Clown*  
(David Love)

For nearly three-hundred years, Amanda has meant trouble for MacLeod. This time, however, he might lose his head as well as his heart to the beautiful immortal...

## A19 Avenging Angel

**Writer** ..... Fabrice Ziolkowski  
**Director** ..... Paolo Barzman  
*Alfred Cahill* (Martin Kemp), *Elsane*  
(Sandra Nelson), *Battini* (Patrick  
Floersheim), *Claudine* (Nathalie Preiles),  
*Charles Bognor* (Yan Briand)

Driven insane by the discovery of his immortality, Alfred Cahill believes that he has been chosen by God to wage a 'crusade against perversion'. MacLeod must end his reign of terror, even if it means taking Cahill's head...

## A20 Eye of the Beholder

**Writer** ..... Christian Bouverton,  
Larry Shore  
**Director** ..... Dennis Berry  
*Garbiel Piton* (Nigel Terry), *Maya*  
(Katie Douvalian), *Cynthia Hampton*

(Rachel Palmieri), *Police Detective*  
(Thomas Kaufman), *Waiter* (Olivier  
Pierre), *Lawyer* (Edwin Gerrard), *Duchess*  
(Manuella Deva)

Richie takes an interest in a beautiful young woman and incurs the wrath of a world-class fashion designer, Garbiel Piton. Much to his horror, Richie soon learns



**The Hunters** When immortals start disappearing without a trace, Hugh Fitzcarrin joins forces with MacLeod to investigate

that Piton is a deadly immortal who was once a close friend of Duncan MacLeod...

## A21 Nowhere to Run

**Writer** ..... David Abramowitz  
**Director** ..... Dennis Berry  
*Colonel Everett Bellan* (Peter Gwin-  
ness), *Allan Rothwood* (Anthony Head),  
*Lore Bellan* (Marion Cotillard) *Mark*  
(Jason Riddington)

When Lon Bellan, the step-daughter of an immortal mercenary, is raped by a diplomat's son, MacLeod must protect Tessa, Richie, the diplomat and the guilty man from an immortal's vengeance.

## A22 The Hunters

**Writer** ..... Kevin Droney  
**Director** ..... Paolo Barzman  
*Hugh Fitzcarrin* (Roger Daltrey), *Horn*  
(Peter Hudson), *Darius* (Werner Stocker)

Immortals are disappearing without a trace. When Darius is killed on Holy Ground, MacLeod teams up with Hugh Fitzcarrin to investigate and eventually discovers the Watchers, a secret group of mortals who have observed immortals across the generations, and its deadly renegade sub-group known as The Hunters...

David Sassoon



**C**RAIG HINTON, erstwhile co-ordinator of the *Doctor Who* Appreciation Society, and currently book reviewer for *Doctor Who Monthly* and *TV Zone* sighs, "Now it's my turn to put my head on the chopping block."

After fulsomely praising, or viciously criticizing *New* and *Missing Adventures* by other authors, he's produced a *Missing Adventure* himself, featuring the Fifth Doctor, Tegan, Turlough and Kamelion. Having written *The Crystal Bucephalus*, to be published in November, he now realizes the problems involved in turning an idea into 80,000-plus words of prose.

"After criticizing other people's books it was only right that I should see how hard it is to write one, just as it was only fitting that [series publisher] Peter Darvill-Evans should also have written a *New Adventure*, *Decent*."

It's been an eye-opener for him, certainly, but, having said that, he promises he has no intention of giving up his biting reviews.

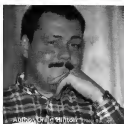
## Food for Thought

*The Crystal Bucephalus* takes place in the 18th century and concerns the eponymous restaurant whose unique selling point is its ability to project its diners to their favourite canteen anywhere in Space and Time, be it in the far future or in 1968. Along the way we also get to know a little about the Doctor's financial situation; previously touched upon in *Birthright*.

How did the novel come about? "The title came first, and then the plot," he says. "I've had the idea of the Doctor owning a restaurant in space for about ten years now and when I started to write the book, I intended it to be a *New Adventure*."

The book went through three rewrites in fourteen months before reaching the form it is in now, and Hinton received a great deal of help and advice from series editor Rebecca Levene, one recommendation being to tighten up the tale by taking out a major alien sub-plot, which may nevertheless resurface in one of the several *New Adventure* proposals he's working on at the moment. Perhaps Levene's greatest contribution was to suggest turning the novel into a *Missing Adventure*.

"I don't actually think that there's much difference between the *Missing Adventures* and the *New Adventures*," he admits. "Rebecca, however, suggested that the story would be more fitting for either the



Second or the Fifth Doctor. I plumped for Davison, because I like the Fifth Doctor's 'breathless nobility', and I wanted to get across some of his indignation. In my book he also does some pretty unpleasant things to the TARDIS, so I decided to set it just before *The Five Doctors* so I could tie it in with the new TARDIS console which appeared in that story."

## Old Enemies

So he's something of a continuity buff then?

"Certainly, and I think that in *The Crystal Bucephalus* there are more old enemies from the Doctor's past than in any other *New* or *Missing Adventure* — about twelve or thirteen, although they're all in cameo roles. I try to write a book which I think I would like to read myself, but, by reviewing the other books, I've also come to be wary of continuity when it's used excessively, and interferes with the plot."

In common with many other writers Hinton finds that the best way to write is to start off with the characters, and then watch as the plot happens to them, rather than the other way round. Unlike many other writers though, his characters are all based on real people.

"One of my villains is based on a woman I work with, together with bits of Blake's T's Servant, and Alexis from *Dynasty*..." Suddenly he realizes that his heroine is similar to Krystle Carrington from the same series, and then concludes that there are more than a few traces of Blake Carrington in his hero's personality.

"In fact, now that I've finished it, it's turned out that most of my relationships in the book are *Dynasty*-style relationships," he admits, although it takes some persuading before he'll admit that *The Crystal Bucephalus* could be described as '*Dynasty* in Space'.

Robin Turner



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